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# TOOLE'S.

On Thursday, Aug. 30th, 1888, First Time in London of the Three-Act Comic Opera, Music by Charles Lecocq, Libretto by Mostyn Tedde, entitled "PEPITA."

Pepita	Miss WADMAN
Inez	Miss KATE CUTLER
Cattarina	Miss ALMA STANLEY
Inigo	Mr HORACE LINGARD
Pedrillo	Mr LOUIS KELLEHER
General Pataques	Mr FRANK SEYMOUR
General Bombardos	Mr WALKER MARNOCK
Prince Guzman	Mr C. LYTTON GREY
Gomez	Miss BEATRICE GORDON
Hans	Mr FRITZ RIMMA

At last. When Lecocq's comic opera, "Englished" from MM. Chivot and Duru by Mostyn Tedde—which, since its production at the Liverpool Court Theatre in December, 1886, has attracted and delighted crowded audiences in all parts of the country, and which boasts a brilliant record of more than seven hundred performances—came near to London through the enterprise of Mr William Morton, of the Prince of Wales's Theatre at Greenwich, we made haste to see and hear it; listened with the keenest pleasure to its bright and tuneful music; laughed heartily over the development of its funny story; and even, when Pataques and Bombardos delivered their now famous duet, "My excellent friend," endorsed the encore system which we hate; and marvelled much that so excellent and so entertaining a work had not found its way to the metropolis. That was twelve months ago, and it is only after a lapse of nearly two years from its original production in this country that we are now able to chronicle the representation of *Pepita* before a metropolitan audience. Messrs Van Biene and Lingard, who were fortunate enough to secure the English rights, could no doubt furnish very good reasons, from their point of view, for the delay; but into these it is not necessary to inquire. It is our pleasant duty now to record the fact that our very sanguine expectations of a brilliant success for the work whenever it should find a home in London were more than fulfilled on Thursday evening, when a crowded house at Toole's Theatre gave most enthusiastic endorsement to the verdict of the provinces, and to all the good things that have been said and written concerning *Pepita*. The story has been told more than once in these columns, and must be tolerably familiar to those who take an interest in comic opera, whether imported or of native growth. A brief résumé, therefore, is all that is now necessary.

Soon after the rising of the curtain we are introduced to Inigo and Pedrillo, two simple peasants, keepers of a roadside posting-house, who are the laughing stocks of their village because of the confidence they place in their young wives, Inez and Pepita, to whom they have been married only three months when there appears upon the scene a certain Rodrigo, pretending to be a miller, claiming the ladies as his nieces, taking them away for a fortnight, bringing them back for a day, and then whisking them off again, repeating this suspicious process without deigning to give the trusting husbands any explanation as to where they go or why they go. The fact is that Rodrigo is no miller, but a soldier—General Bombardos—to whom the late King of the Canaries, dying, confided the secret of his marriage with a peasant girl, and intrusted to him the mission of discovering his daughter Inez, who is heiress to the throne. Bombardos has found her, together with her foster-sister Pepita, immediately after the marriages with the peasant innkeepers, Pedrillo and Inigo. The general—Pataques—who is the rival of Bombardos, and under the mask of friendship his bitterest foe, has taken advantage of the situation, and, backed up by a faction, has given the sovereignty, or rather proposes to give it, to Prince Guzman, and Bombardos has to wait for a time to polish up his rustic protégée, in order to make her acceptable to her subjects when he shall present her to them. How the husbands follow their wives and meet with strange adventures; how the artful Pepita is more than a match for General Pataques; how she and Inez assume the disguises in turn of cadets and vivandières; how Pepita poses for a time as the Queen; how she cheats Pataques out of his scheme for her abduction by a pretence of abdication; and how Inez is proclaimed and received with acclamation, while her husband becomes a hero through his valour in the bull-fight, and is duly exalted, all these things the visitors to Toole's Theatre will discover, and will find immense enjoyment in the process; for the story is told in dialogue that is funny, if not particularly witty, and in incidents that are of the most laughable description. We have before remarked that Charles Lecocq has never written prettier music than is to be found in connection with *Pepita*, and from that opinion, after Thursday evening's experience, we are certainly not disposed to recede. It possesses the popular qualities of tunefulness and liveliness; many of the numbers being "catchy" enough to set the heads of the listeners wagging and to hold on to the recollection after the curtain has fallen, and the lights have been turned down. There are gracefully flowing ballads and spirit-stirring marches and feet inspiring waltzes, and there is one duet so indescribably droll—we have casually referred to it above—that it is sure to become with London audiences, as with provincial ones, immensely popular.

Upon Miss Madman as Pepita rested the chief burden of the representation. And most admirably did she sustain it, acting throughout with spirit, and a keen appreciation of the fun springing from her numerous becoming disguises, and singing with much sweetness and expression the music that fell to her share. Among her most successful efforts were "My mother's word," which was heartily encored, and "I do not dare," Pepita's song, as she fancies her husband sleeps. Miss Wadman, too, led with splendid animation the bolero "The dance in the morning," which is so pleasantly conspicuous in the finale to the opening act. Inez had a very charming and sweet-voiced representative in Miss Kate Cutler, and we predict that visitors to Toole's will derive some of their keenest enjoyment from the scene in which the ladies named, looking quite fascinating in vivandière costume, poke fun at poor little Pataques, and tempt him to air his French. This last-named character is played with effective humour by Mr Frank Seymour, while the rival General has a most satisfactory impersonation at the hands of Mr Walker Marnock, whose fine and powerful voice gives full value to all his songs. Mr Marnock looks about six feet three, and Mr Seymour about half that height; so that with the funny duet "My excellent friend Bombardos" the fun is increased by personal contrast. Miss Alma Stanley as the stately, massive wife of Pataques, make the most of her few opportunities; and very amusing still are Messrs Lingard and Kelleher as respectively Inigo and Pedrillo, their very mild anger with their wives in the first act, their fear of discovery in the second, and their sayings and doings as vendors of hot chestnuts and cooling lemonade in the third, causing general hilarity. Mr C. Lytton Grey made only a weak Prince Guzman, but we have nothing but praise for pretty Miss Gordon as Gomez, captain of the cadets; for Mr Fritz Rimma as the stalwart sentinel Hans, and for Miss E. Hoby, who danced skilfully at the beginning of the third act. The dressing and general mounting of the opera indicate a lavish expenditure, and delight the eyes of all beholders. The first performance went without a hitch, the verdict of the house was enthusiastically favourable, and when to the footlights came Mr Van Biene to return thanks and to regret the absence, through illness, of the composer, a round of hearty cheering gave congratulation and justified the hope of a prolonged success.

## THE GRAND.

On Monday, Sept. 2d, 1889, the Comic Opera, by C. Lecocq, entitled "PEPITA."

Pepita	Miss ROSIE ST. GEORGE
Inez	Miss MARIE DORVAL
Cattarina	Miss HELEN GWYNNE
Gomez	Miss GRACE VICAT
Fernando	Miss CATALINA GOMEZ
Muriel	Miss ELLA LANODON
Alphonso	Miss CONSTANCE RIVERS
Lopez	Miss FRITCHARD
Isabella	Miss ROSE HAMILTON
Jose	Miss MADGE AVERY
Matore	Miss RUBY LENNOX
Picardo	Miss ELSIE CHAPMAN
Dalvie	Miss MINNIE WENTWORTH
Rouardo	Miss ALICE DODDS
Valenta	Miss AMY CLARKE
Padado	Miss KATE MELVILLE
Grazine	Miss ESTER KEENE
Inigo	Mr J. W. BRADBURY
Pedrillo	Mr JAMES DANVERS
General Pataques	Mr FRANK SEYMOUR
General Bombardos	Mr WILLIAM HOGARTH
Prince Guzman	Mr ERNEST COSHAM
Hans	Mr G. T. EDWARDS
Juan	Mr JAMES WALTON
Pedetto	Miss ETHEL HOPE
Faroni	Miss JESSIE FLEMING
Garlando	Miss EMMA GRAHAM
Rizzi	Miss MAY ANDERSON
Ramos	Miss ADA PAGET
Mina	Miss FLORENCE JOSEPHS
Pepe	Miss ALICE ADAIR
Paquita	Miss ALICIA THOMPSON
Ramita	Miss EDITH VENN
Paca	Miss GRACE WALLIS

From the date of its very first production we have been somewhat enthusiastic in our praises of *Pepita*, and it is satisfactory to know that whenever and wherever this merry and tuneful work is presented our verdict is endorsed by large and delighted audiences. *Pepita*, Englished from MM. Chivot and Duru by Mostyn Tedde, it will be remembered, was brought to London and played at Toole's Theatre last autumn after a splendid provincial record of more than seven hundred performances, and there is hardly a doubt that, but for other arrangements previously made, and not to be interfered with, it would have been still running at the house which bears the name of the most popular of English comedians. The story of *Pepita* must be tolerably familiar to the majority of the lovers of comic opera, and a few hints by way of "refreshers" are all that are necessary now in noticing the revival of the delightful work by Messrs Van Biene and H. Lingard's company at the Grand Theatre on the evening of Monday last. Figuring very prominently in the plot are Inigo and Pedrillo, the two simple inn-keepers who at the commencement are the laughing stocks of their village because of the abnormal confidence they are called upon to place in their wives, Inez and Pepita, who are allowed after three months' marriage to absent themselves from

Itarn. The humorous part of Josephus rubb falls to Mr Percy Milton, who ience perpetually on the laugh. Mr is much appreciated as Jack Grainger, Arden delineates the designing Dolores t manner. The piece is exceptionally d draws good houses.

LACE OF VARIETIES.—Proprietor and Richard Weighell.—Mr Weighell has a first-class manner for the public, and secured a very strong company. The , including Percy Honri, are the chief om Traynor is a good comedian; Dale are burlesque artists thoroughly up to Milton and Norris are first-class panto- Ada Whitton, male impersonator; Miss calist and dancer; and Miss Minnie mic, are all good.

VALES'S THEATRE OF VARIETIES.—Lessee Mr John Proudler.—Miss Maud Distin, heads the bill, and is well received. Miss ne is a good ballad vocalist. Miss Amy calist, and Miss Mattie Albert, serio- ach appreciated. Bishop and Vale are out artists and high kickers. Fred. an; J. P. Curlett, Irish comedian; and bats complete an excellent programme. exican Joe is here with his wild America hibition is well patronised.

in the burlesque boy's part of ere "burlesque boys" clad in the as at the present date? And did —but no, let indelicate curiosity as AL'S costume on these occasions be JOHN O'CONNOR, who did the asselas, is pledged to secrecy both by gratitude, for the first five pounds ever spent on a picture were devoted a promise to purchase one of his de to Mr O'CONNOR in her youth.

the days of a London engagement, KENDAL'S appearance at the Hay- e she played Desdemona to Mr Ira Othello. "Mr Aldridge," says Mrs as a man who, being black, always he fairest woman, he could to play ith him, not because she was capable part, but because she had a fair of the great bits of 'business' that was where in one of the scenes he Your hand, Desdemona.' He made point of opening his hand and making rs in it, and the audience used to st. He always made a point of it, nd of applause; how I do not know. ck me that he had got some species ill not say 'genius,' because I dislike used nowadays—but gleams of great Although a genuine black, he was chevalier in his manners to women. i were the more obsequious he was ne last act he used to take Desde- ped by her hair, and drag her round re he smothered her. You had to and toed stockings to produce the g undressed."

arket was a lucky house for Mrs

their homes periodically on the application of a supposed miller—one Rodrigo, who claims them as his nieces. This Rodrigo takes them away for a fortnight at a time, brings them back, and then, without so much as "by your leave," whisks them off again, and vouchsafes no explanation. The fact is that Rodrigo is no miller, but a soldier, General Bombardos, to whom the late King of the Canaries, dying, has confided the secret of his marriage with a peasant girl, entrusting him with the task of discovering his daughter Inez, who is heiress to his throne. Bombardos has found her with her foster-sister Pepita, directly after their union with the inn-keeper. A rival general—one Pataquès, backed up by a faction, is pushing forward as candidate for the vacant throne the foolish youth Prince Guzman, and it is out of the contest between the two generals, the determination of the peasant husbands to discover what becomes of their wives during their absence from home, and the merry and witty contrivances of these wives to keep their supposed uncle's secret and to bamboozle Pataquès and Prince Guzman, that the fun chiefly springs. The dialogue, as we have before told, is witty and mirth-moving in many places, and the incidents are for the most part of the most laughter-provoking order, and when we repeat that Charles Lecocq has never composed prettier music than is to be found in connection with this work, and that the company organised for its interpretation is of much merit, it will be readily understood that success is thoroughly well deserved, and that a visit to the Grand during the time *Pepita* is in the programme will be richly rewarded. The cast of principals, with the exception of Mr Frank Seymour, differs entirely from that engaged in the representation of the opera at the West-End. Mr Seymour's Pataquès remains what it has ever been—a remarkably droll and wonderfully clever impersonation. Mr Seymour has no voice, and yet contrives to sing well and to get all the fun possible out of that comical and exceedingly popular number "My excellent friend," his companion in the duet being now Mr William Hogarth, whose stalwart figure supplies the contrast that is responsible for so much merriment. Mr Hogarth's Bombardos on Monday night, although showing some little hesitation with the text—pardonable on a first attempt—scored remarkably well, winning a well-deserved encore for the fine and spirited rendering of the martial air, "In time of war," at the beginning of the second act. A more piquant and charming Pepita than Miss Rosie St. George could not reasonably be desired. She was applauded in all her songs and more than once encored, while her acting, particularly in the scene where Pepita and Inez appear as vivandières and worry poor little Pataquès, was voted first-rate. Miss Marie Dorval did very well as Inez, and will do better still if she will put a trifle more animation into her work. Very funny were the business and gags of Mr J. W. Bradbury and Mr James Danvers as respectively Inigo and Pedrillo, the husbands of the wandering wives, and a well merited encore attended their duet, "Buy my chestnuts," in the final act. The Prince Guzman of Mr Ernest Cosham was somewhat weak, but praise may fairly be given to the Cattarina of Miss Helen Gwynne and the Hans of Mr G. T. Edwards. The chorus proved quite efficient, and moved the audience to enthusiasm with the march "Shoulder to Shoulder" at the beginning, and with the midnight melody at the end of the second act. The mounting and dressing of the opera were satisfactory, and so the visitors found delight for the eye as well as for the ear. We hope and believe that Mr H. A. Freeman, the genial manager for Mr Charles Wilmot at the Grand, will, until the end of next week, when *Pepita* departs, have to give welcome to crowds of lovers of comic opera.

# PEPITA

Comic Opera,

AS PERFORMED BY VAN BIENE & LINGARD'S FALKA COMPANY.

Adapted from the French of

CHIVOT & DURU,

— BY —

MOSTYN TEDDE,

Music by

CH. LECOCQ.

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VOCAL SCORE COMPLETE .....	5/-
D° D° BOUND .....	7/6
PIANOFORTE SOLO .....	3/-
LYRICS .....	-/6

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London.

CHAPPELL & C<sup>o</sup> 50, NEW BOND STREET.  
CITY BRANCH, 15, POULTRY.

*ALL PERFORMING RIGHTS IN THIS OPERA RESERVED.*

CERTAIN ALTERATIONS FROM THE ORIGINAL SCORE HAVE BEEN MADE  
AND SONGS INTRODUCED BY VAN BIENE, JAKOBOWSKI &c.



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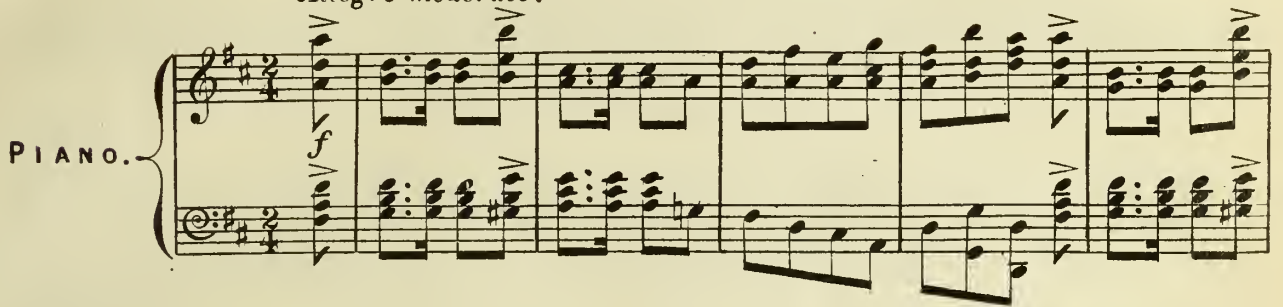


# PEPITA.

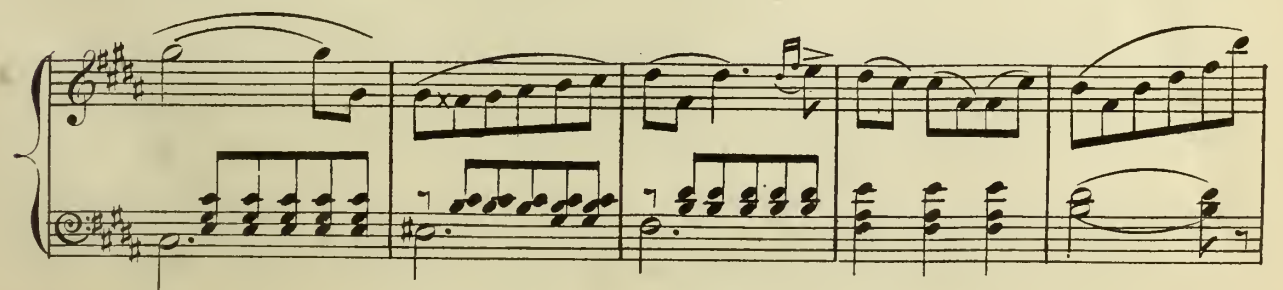
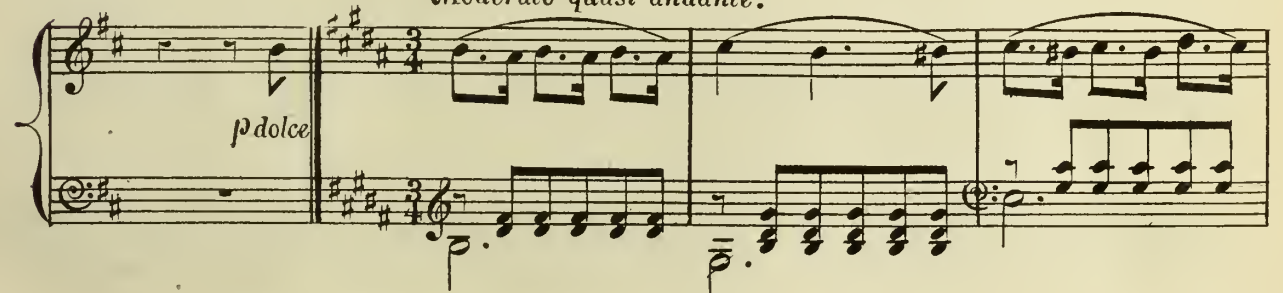
## OVERTURE.

*Allegro moderato.*

PIANO.



*Moderato quasi andante.*



*mf*

*pp* *dolcissimo.*

*a tempo.* *p* *poco rall.*

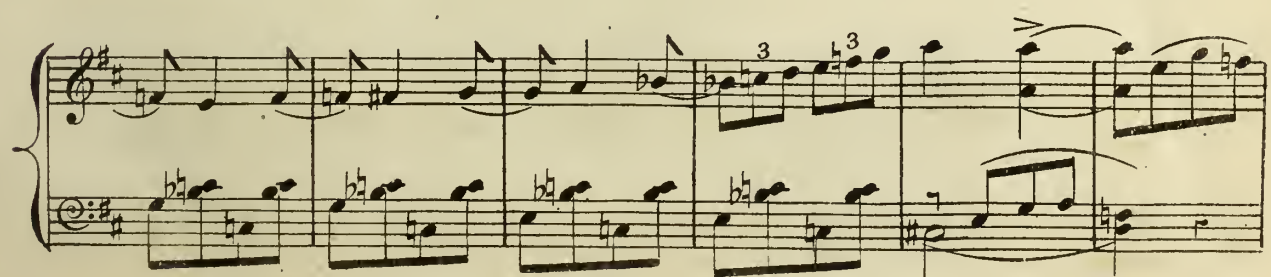
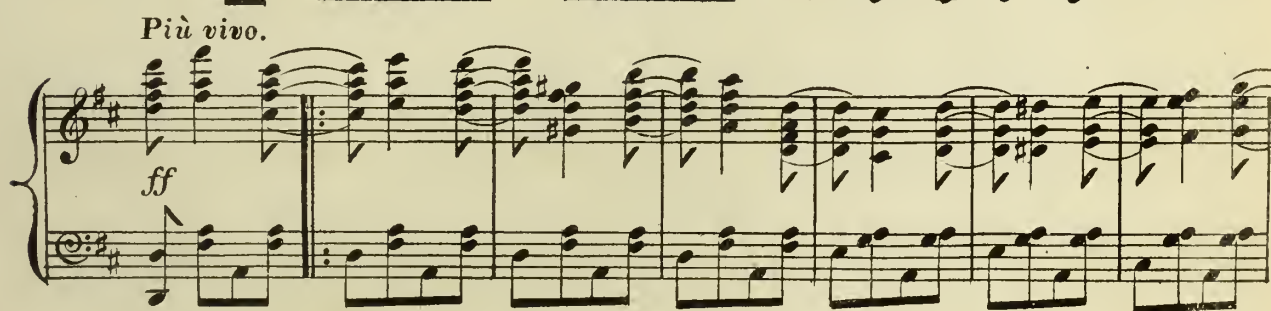
*Allegro molto.* *f*

The musical score is written for piano on six systems of grand staves. The key signature is D major (two sharps). The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a piano (*pp*) and *dolcissimo* marking, with a change to 6/8 time indicated by a '6' over the staff. The third system continues the melodic and harmonic development. The fourth system shows a return to a more active texture. The fifth system includes a tempo change to *a tempo.* and a piano (*p*) dynamic, with a *poco rall.* marking in the bass line. The final system is marked *Allegro molto.* and begins with a forte (*f*) dynamic, featuring a triplet in the right hand.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features triplets in the right hand and a *cresc:* marking in the left hand.
- System 2:** Includes a *ff* (fortissimo) dynamic marking in the left hand.
- System 3:** Contains a *pp* (pianissimo) dynamic marking, a *un poco rall:* (un poco rallentando) marking, and a tempo change to *Allegro.* in 2/4 time.
- System 4:** Features a *mf* (mezzo-forte) dynamic marking.
- System 5:** Continues the musical development with various rhythmic patterns.
- System 6:** Ends with a triplet in the right hand.





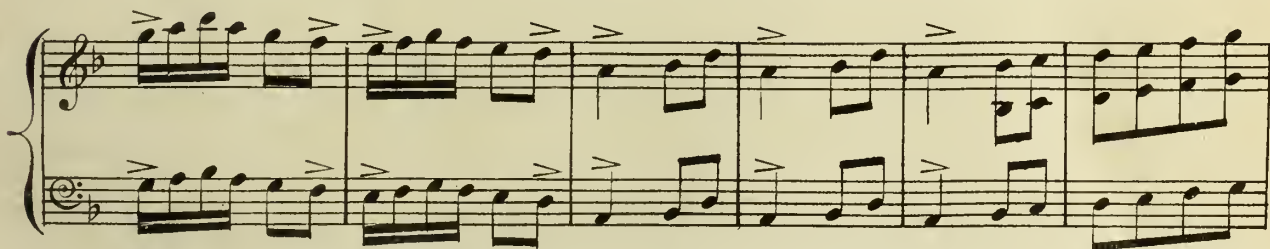
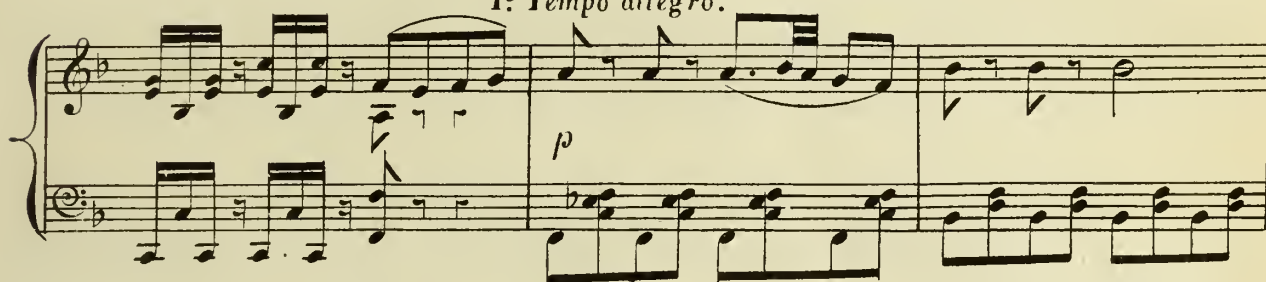
*un poco rall:*

*Poco Lento.*  
*dolce espress.*

R.H. L.H.



*1<sup>o</sup> Tempo allegro.*



*molto dim.*



This page of musical notation consists of six systems, each with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#). The notation includes various musical markings and dynamics:

- System 1:** Features accents (>) over the first and third measures. The bass staff contains dense block chords.
- System 2:** Ends with a repeat sign and a forte (*f*) dynamic marking.
- System 3:** Includes fortissimo (*sfz*) and forte (*f*) dynamics.
- System 4:** Marked *animando* and *ff più presto.* It features a repeat sign and a double bar line.
- System 5:** Contains triplet markings (3) over the final measures of both staves.
- System 6:** Features first and second endings (1. and 2.) in the treble staff, and triplet markings (3) in the bass staff.

The piece concludes with a final cadence in the last system, marked with a double bar line and a repeat sign.

## ACT I.

Nº 1.

"CHORUS OF PEASANTS" AND  
"SONG." PEDRILLO.*Moderato.*

PIANO.

SOPRANI.

Ca - pi - tal! Ex - cel - lent! Heart warm - ing wine!

Bouquet su -

TENORI.

Ca - pi - tal! Ex - cel - lent! Heart warm - ing wine!

Bouquet su -

BASSI.

Ca - pi - tal! Ex - cel - lent! Heart warm - ing wine!

Bouquet su -

*sempre f*

- perb as we raise up our glass - es Where will you find such a li- quor di-

- perb as we raise up our glass - es Where will you find such a li- quor di-

- perb as we raise up our glass - es Where will you find such a li- quor di-

- vine Where is the juice that such nec- tar sur- pass - es

- vine Where is the juice that such nec- tar sur- pass - es

- vine Where is the juice that such nec- tar sur- pass - es

Drink to me, drink! Let no man shrink Drink to me, drink! Let

Drink to me, drink! Let no man shrink Drink to me, drink! Let

Drink to me, drink! Let no man shrink Drink to me, drink! Let

no man shrink Nor let him dare his draught..... to.. stop

no man shrink Nor let him dare his draught..... to.. stop

no man shrink Nor let him dare his draught to stop

Till he has drained the bot - - - tom drop When flush-ing cheek and emp - ty

Till he has drained the bot - - - tom drop When flush-ing cheek and emp - ty

Till he has drained the bot - - - tom drop When flush-ing cheek and emp - ty

glass - es Shall shew how mer - ry lads can toast the lass - es..... When

glass - es Shall shew how mer - ry lads can toast the lass - es..... When

glass - es Shall shew how me - ry lads can toast the lass - es..... When

*f* flush-ing cheek and emp-ty glass - - es Shall shew how each can toast his

*f* flush-ing cheek and emp-ty glass - - es Shall shew how each can toast his

*f* flush-ing cheek and emp-ty glass - - es Shall shew how each can toast his

*f*

But see the li-quer has run out What

lass

lass

lass

*p*

can Pe-dril-lo be a-bout? Halloo! Pe-dril-lo! mine host! Hal-

*crescendo.*

- loa!

**SOP:**  
Hal-loa Pe-dril - - lo! Pe-dril - lo! here!

**TEN:**  
Hal-loa Pe-dril - - lo! Pe-dril - lo! here!

**BASS.**  
Hal-loa Pe-dril - - lo! Pe-dril - lo! here!

*sf f*

Your servant, la-dies; I am here.

*p*

**SOP:**  
Handsome as e - ver, charming and cle - ver, Sure there was ne-ver a man so

*Moderato.*

I've kept... you wait - - ing I fear

dear.

*Moderato.*

First system of the piano introduction. It features a treble and bass staff with a forte (*f*) dynamic. The music consists of dense, rhythmic chords and arpeggios. There are three asterisks (\*) above the first three measures, indicating a repeat or a specific performance instruction.

Second system of the piano introduction, continuing the dense, rhythmic texture from the first system. It also features a treble and bass staff with a forte (*f*) dynamic and three asterisks (\*) above the first three measures.

First system of the vocal entry and piano accompaniment. The vocal line (treble staff) begins with the lyrics "Ne-ver a mo-ment left for lei-sure, Never a se- cond for re-". The piano accompaniment (bass staff) starts with a piano (*p*) dynamic and includes a triplet of eighth notes in the third measure. The lyrics are: "Ne-ver a mo-ment left for lei-sure, Never a se- cond for re-".

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "- pose, E-ver a slave to o- ther's plea-sure From dawn of". The piano accompaniment features a long, sweeping melodic line in the bass staff, marked with a slur and a fermata. The lyrics are: "- pose, E-ver a slave to o- ther's plea-sure From dawn of".

Third system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "day un- til its close. Whips smack,click, clack. A new-ly married cou- ple". The piano accompaniment features a rhythmic pattern in the bass staff, marked with a slur and a fermata. The lyrics are: "day un- til its close. Whips smack,click, clack. A new-ly married cou- ple".

fly - ing, Whips smack, click, clack. The fa - ther of the fair ap -

- pears, Whips smack, click, clack. He swears great oaths, She talks of

dy - ing, Click, clack, whips smack, Then par - don, peace, and hap - py

*rit.*

*rit. colla voce.*

*a tempo.*

tears Hil - - loa! Hil - - loa! Hil - loa! Hil - loa! . . . . .

*cresc.*

... My good Pe - drill - lo, pri - thee put your pots on The best, the

best is good enough for me; For we must dine, . . . and taste your

wine, . . . Champagne on ice, . . . and a - ny - thing nice, . . . . .

**SOP:** My good Pe -

**TEN:** My good Pe -

**BASS:** My good Pe -

. . . . . The best of living is good enough for  
 - drill - lo, pri-thee put your pots on The best of living is good enough for  
 - drill - lo, pri-thee put your pots on The best of living is good enough for  
 - drill - lo, pri-thee put your pots on The best of living is good enough for  
 me; For we must dine, and taste your... wine,... Cham-pagne on  
 me; For we must dine, and taste your... wine,... Cham-pagne on  
 me; For we must dine, and taste your wine, Cham-pagne on  
 ice, . . . . a - - ny - thing nice, For we must  
 ice, . . . . a - - ny - thing nice, For we must  
 ice, a - - ny - thing nice, For we must

dine, and taste your... wine... Champagne on ice, Champagne on

dine, and taste your... wine... Champagne on ice, Champagne on

dine, and taste your wine, Champagne on ice, Champagne on

ice, A - ny - thing nice, in a trice.

ice, A - ny - thing nice, in a trice.

ice, A - ny - thing nice, in a trice.

**SOPRANI.** *f* My good Pe-dril - - lo, pri-thee put thy

**TENORI.** *f* My good Pe-dril - - lo, pri-thee put thy

**BASSI.** *f* My good Pe-dril - - lo, pri-thee put thy

**PIANO.** *f*

pots on The best, the best is good enough for me; For we must

pots on The best, the best is good enough for me; For we must

pots on The best, the best is good enough for me; For we must

dine, and taste your wine,.. Champagne on ice,.. A - ny-thing nice, For we must

dine, and taste your wine,.. Champagne on ice,.. A - ny-thing nice, For we must

dine, and taste your wine, Champagne on ice, A - ny-thing nice, For we must

dine, and taste your... wine... Champagne on ice, Champagne on

dine, and taste your... wine... Champagne on ice, Champagne on

dine, and taste your wine, Champagne on ice, Champagne on

ice, A - ny\_thing nice, in a trice.

ice, A - ny\_thing nice, in a trice.

ice, A - ny\_thing nice, in a trice.

No 2.

## "POOR LITTLE MAN."

INIGO AND VILLAGE GIRLS.

*Allegro.*

PIANO. *f*

SOP:

Ha! ha! ha! ha! my poor young friend, The coat . . . .

*mf*

. . . you have cut you must wear it! He who has trouble he can - not mend, Must bear . . .

. . . it! Must bear it! Must bear it! Must bear it! Must bear it! Must

bear it! Must bear it! Must bear it! Must bear it! Must bear it! Must

INICO.  
I don't know what you mean

bear . . . . . it!

*mf* *p* *mf*

I.  
By thus mak-ing a scene.

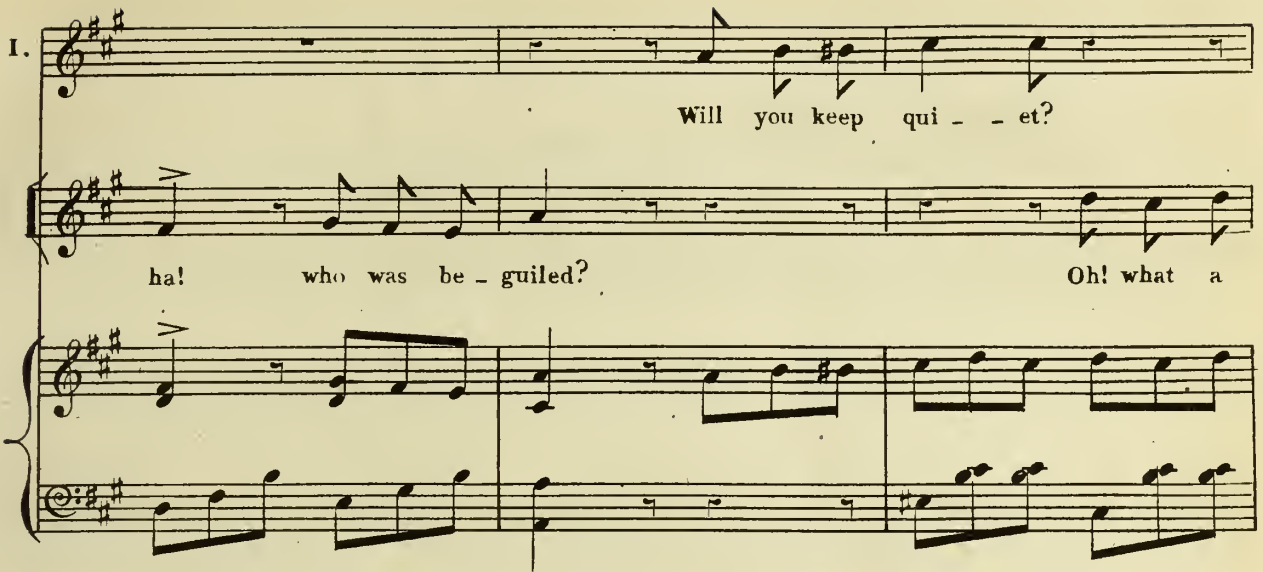
Ha! ha! in-no-cent child!

*p* *mf*

I.  
Now explain it I pray And in some clearer way?

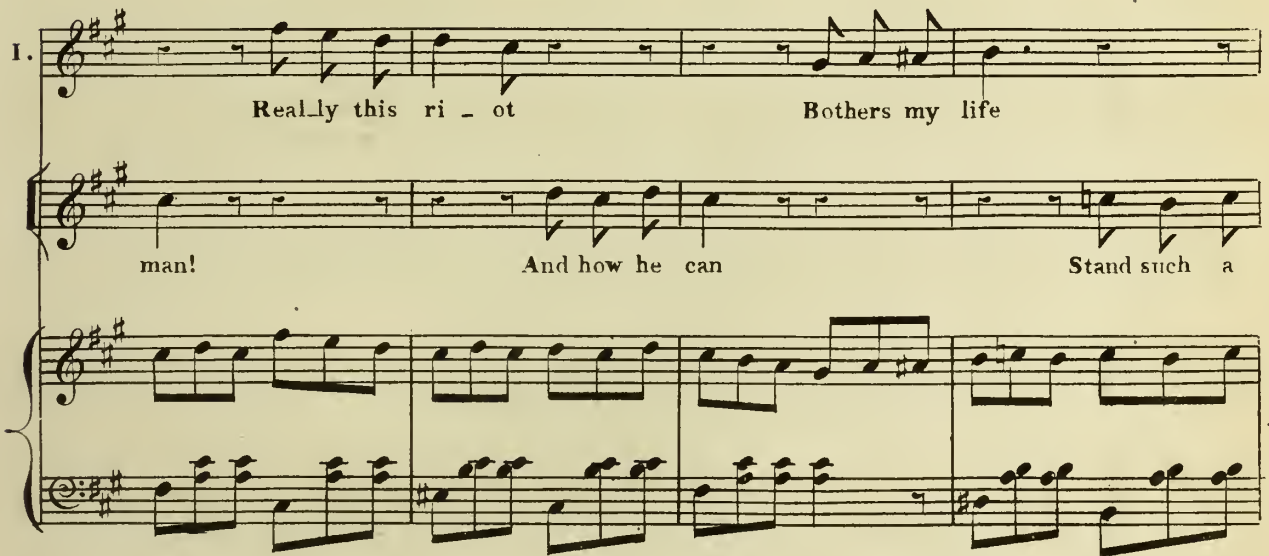
Ha!

*p* *mf* *p*

I. 

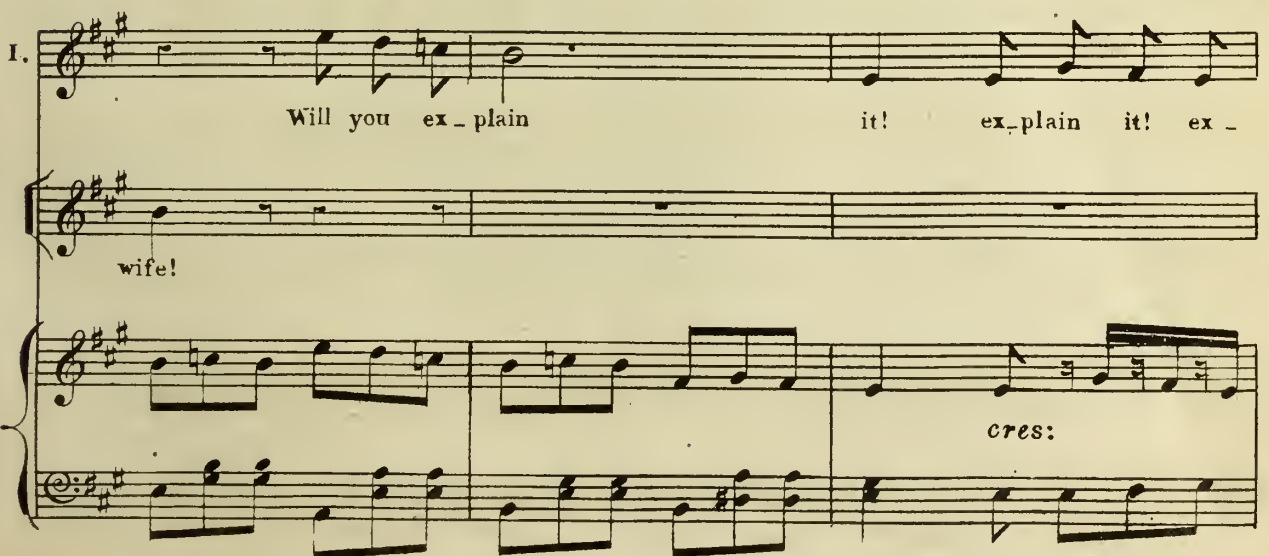
Will you keep qui - - et?

ha! who was be - guiled? Oh! what a

I. 

Really this ri - ot Bothers my life

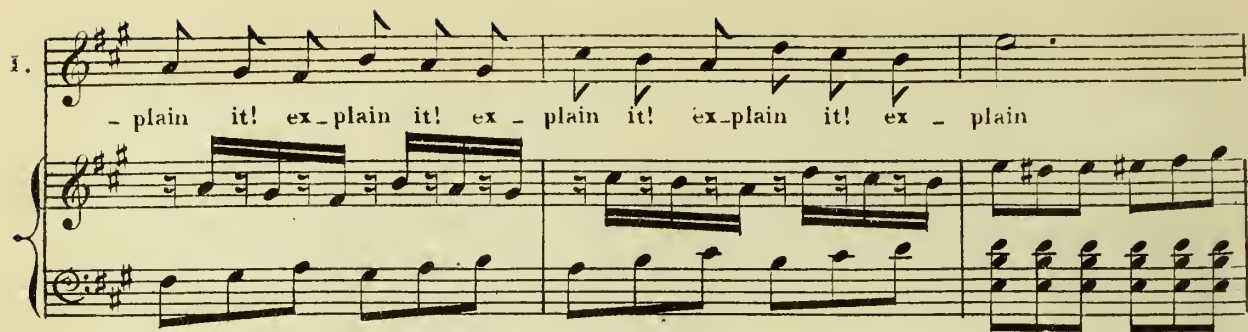
man! And how he can Stand such a

I. 

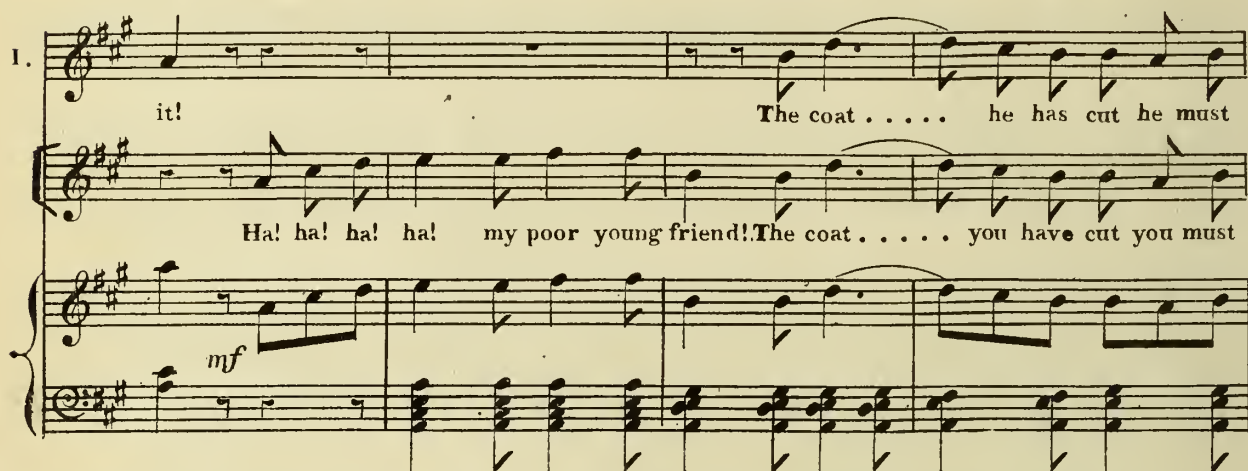
Will you ex - plain it! ex - plain it! ex -

wife!

*cres:*

1. 

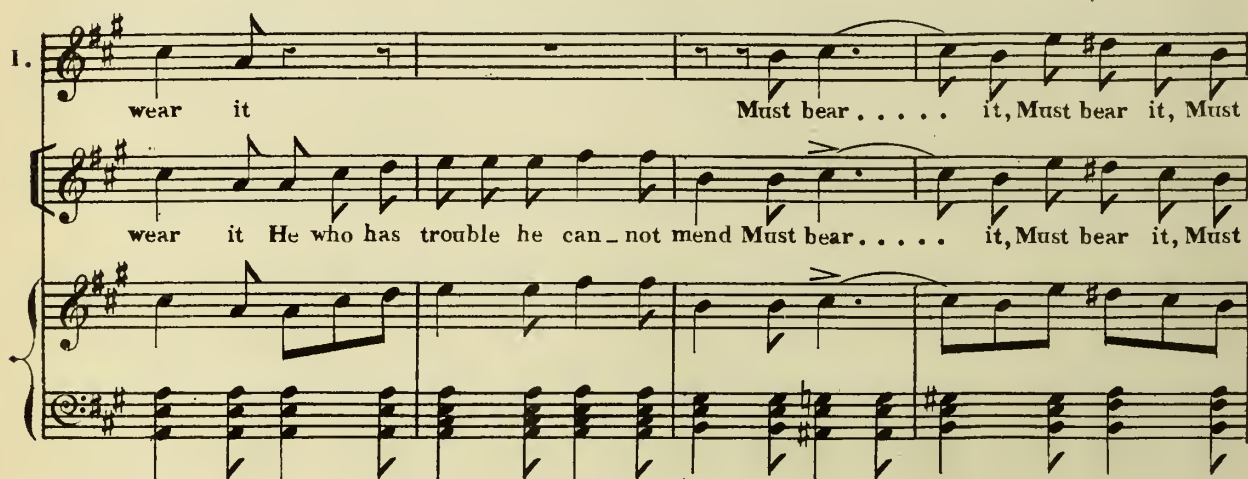
- plain it! ex-plain it! ex-plain it! ex-plain it! ex-plain

1. 

it! The coat . . . . he has cut he must

Ha! ha! ha! ha! my poor young friend! The coat . . . . you have cut you must

*mf*

1. 

wear it Must bear . . . . it, Must bear it, Must

wear it He who has trouble he can-not mend Must bear . . . . it, Must bear it, Must

1. 


bear it, Must bear it, Must bear it, Must bear it, Must bear it, Must

bear it, Must bear it, Must bear it, Must bear it, Must bear it, Must

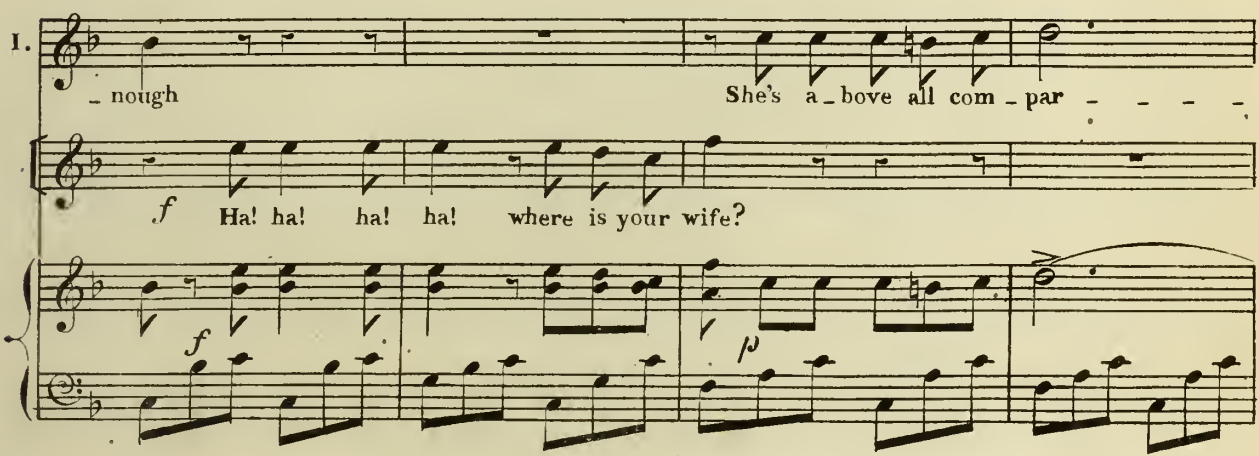
1. 

bear it, Must bear it, Must bear it, Must bear . . . it.

bear it, Must bear it, Must bear it, Must bear . . . it.

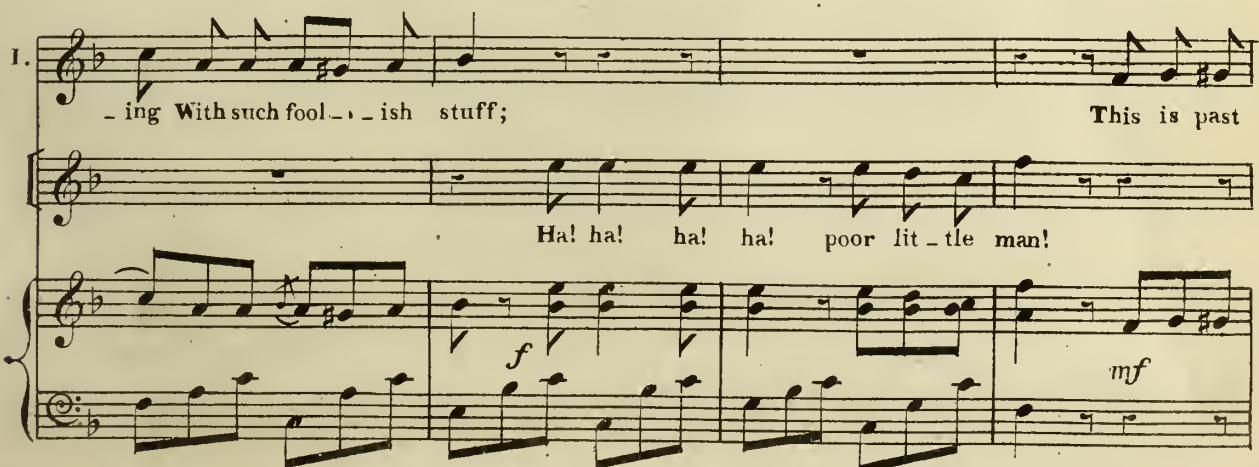
1. 

This is past all bear - - - ing I have had quite e -

1. 

- nough She's a - bove all com - par - - -

*f* Ha! ha! ha! ha! where is your wife?

1. 

- ing With such fool - - - ish stuff; This is past

Ha! ha! ha! ha! poor lit - tle man!

*mf*

1. bearing, Save me from swearing Will you ex-  
Those of his kind Are e-ver blind;  
*cres:*

1. - plain it! explain it! ex-plain it! explain it! ex-plain . . . . .  
Ha! ha! Ha! ha! ha! ha! ha! ha! ha! ha! ha!  
*f*

1. it? The coat . . . . . you have cut you must  
ha! Ha! ha! ha! ha! my poor young friend! The coat . . . . . you have cut you must  
*mf*

1. wear it, Must bear . . . . . it Must bear it, Must  
wear it, He who has trouble he can not mend Must bear . . . . . it Must bear it, Must

I. 

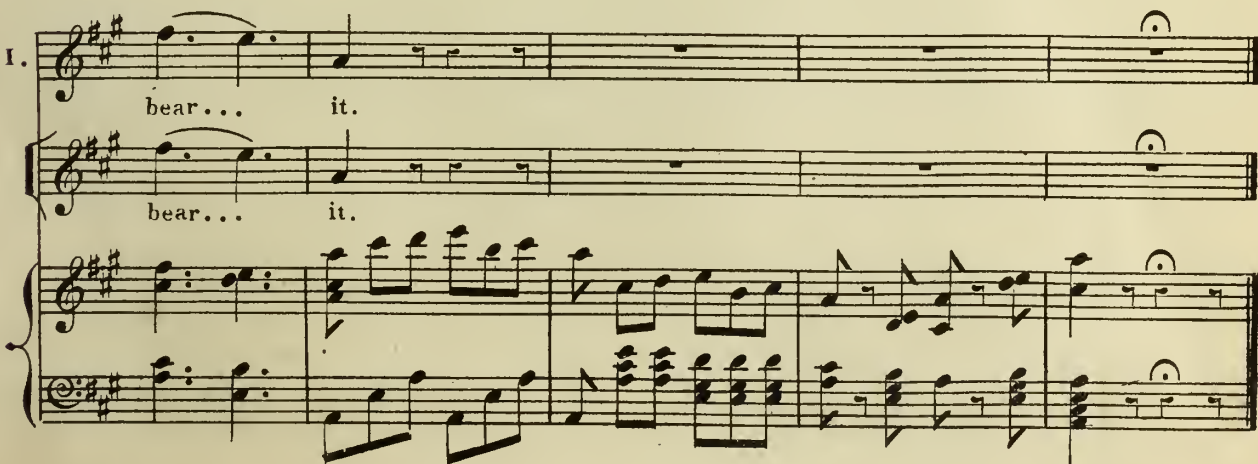
bear it, Must bear it, Must bear it, Must bear it, Must bear it, Must

I. 

bear it, Must bear it, Must bear it, Must bear . . . . .

I. 

it, Must bear it, Must bear it, Must bear it, Must bear it, Must bear it, Must

I. 

bear... it.

## No 3.

## "BRING THE BRIGHTEST OF FACES"

## "DUET, CHORUS" &amp;c.

PEPITA, INEZ, BOMBARDOS, INIGO AND PEDRILLO.

*Allegro non troppo.*

PIANO.

SOP:

TEN:

BASS.

Here they

Here they

Here they

are! Here they come! to their vil - - - lage re - turn - - ing, To

are! Here they come! to their vil - - - lage re - turn - - ing, To

are! Here they come! to their vil - - - lage re - turn - - ing, To

*mf* an - swer to the call... Of their hus - bands' fond yearn - ing, To an - swer to the  
*mf* an - swer to the call... Of their hus - bands' fond yearn - ing, To an - swer to the  
*mf* an - swer to the call... Of their hus - bands' fond yearn - ing, To an - swer to the

call of their hus - bands' fond yearn - - - ing, Here they come! Here they  
 call of their hus - bands' fond yearn - - - ing, Here they come! Here they  
 call of their hus - bands' fond yearn - - - ing, Here they come! Here they

are! Here they come! Here they are!  
 are! Here they come! Here they are!  
 are! Here they come! Here they are!

INEZ. PEPITA.

Dear Pe-dril-lo behold me once more In-i-go!.....

P. INEZ.

... you're the man I a-dore I'll ne-ver leave you

I. more... Let me stay for e-ver.

PEP: Here at your side I'll stay for e-ver Let me stay for e-

P. - ver.

leggiere. sfz

§

PEP:

1. Far a - way from house and home.... All my thoughts have been of you, dear.  
 2. Think how grate - ful you should be..... For the chance that brings this meet - ing

INEZ.

And my heart, where - er I roam... With fond long - ing beats 'tis true, dear.  
 And, if al - ways tied to me,.... You'd not oft get such a greet - ing

PEP:

No - thing can re - lieve the pain.... When I'm ab - sent from your side, dear.  
 Al - ways at a wo - man's feet.... Means a wretched sort of life, dear.

INEZ.

Oh! what joy, I'm home a - gain.... Kiss your happy lit - tle bride, dear.  
 And your joys made more complete.... By the absence of your wife, dear.

*Allegro giocoso.*

P. *E - - ver at home to stay - Ne - ver to be a - way, Ne - ver,*

I. *E - - ver at home to stay - Ne - ver to be a - way, Ne - ver,*

*Allegro giocoso.*

*mf*

*p*

P. *ne - ver ne - - - ver Would, in the short - est time,*

I. *ne - ver ne - - - ver Would, in the short - est time,*

P. *Lo - - vers of love sub - lime Se - ver se - ver se - - -*

I. *Lo - - vers of love sub - lime Se - ver se - ver se - - -*

P. *ver* And where would be the fond yearn - ing?

I. *ver* And where would be the fond yearn - ing?

P. As you an - xious - ly, pa - tient - ly wait For the loved ones re -

I. As you an - xious - ly, pa - tient - ly wait For the loved ones re -

P. - turn - - - - ing?

I. - turn - - - - ing?

1. 2.

## PEDRILLO. INIGO.

Dearest, and best! Oh! how hap-py I feel! **BOMBARDOS.**  
Embrace your

B. un - cle, Pe-dro, my boy, Em-brace your un - cle In - i - go too, Oh! what

B. words can I... em-ploy To shew my... joy? Oh! what words can I... em-

B. ploy... To.... shew my joy

**SOP:**

**TEN:**

**BASS.**

What are the words he can em -

What are the words he can em -

What are the words he can em -

What are the words he can em -

BOMB:

A feast . . . . . we have in con-tem-

- ploy

- ploy

- ploy

B.

- pla - - - - tion, It is Pe - pi - - - - ta's na - - - - tal

B.

day . . . . . A fes - - - - tive cel - - e -

PED:

P.

- bra - - - - tion From which no friend . . . can stop . . . a - way . . . . . And you all

know it is our custom Your pre - sence at it to en - treat I think that

P. you may safe - ly trust 'em When there is a - ny - thing to eat

SOP:

*f* Quite right you

TEN:

*f* Quite right you

BASS.

*f* Quite right you

are, Who would re - fuse? This chance is far Too good to lose.

are, Who would re - fuse? This chance is far Too good to lose.

are, Who would re - fuse? This chance is far Too good to lose.

PEP:

Bring the brightest of fa - ces, The best of ap - pe - tite, . . . And

P. lass - es mind your la - ces for we will dance to - night, Dance to the

P. gay gui - tars, Un - der the twink - ling stars... Hap - pi - ly

P. tripping, Mer - ri - ly sip - ping, Gibing and quipping Till morn - ing light, Hap - pi - ly

P. trip - ping, Mer - ri - ly sip - ping, Till the dawn of the morning light.

**f SOP:**  
Bring the bright-est of fa-ces, The best of ap-pe-

**f TEN:**  
Bring the bright-est of fa-ces, The best of ap-pe-

**f BASS:**  
Bring the bright-est of fa-ces, The best of ap-pe-

-tite; . . . And lass-es mind your la-ces For we will dance to-

-tite; . . . And lass-es mind your la-ces For we will dance to-

-tite; . . . And lass-es mind your la-ces For we will dance to-

-night, Un-der the twink-ling stars To... the gay gui-tars... Hap-pi-ly

-night, Un-der the twink-ling stars To... the gay gui-tars... Hap-pi-ly

-night, Un-der the twink-ling stars To the gay gui-tars... Hap-pi-ly

trip - ping Mer - ri - ly sip - ping Gi - bing and quip - ping Till morn - ing

trip - ping Mer - ri - ly sip - ping Gi - bing and quip - ping Till morn - ing

trip - ping Mer - ri - ly sip - ping Gi - bing and quip - ping Till morn - ing

*cres:* light . . . Hap - pi - ly trip - ping Mer - ri - ly sip - ping *f* Till . . . the

*cres:* light . . . Hap - pi - ly trip - ping Mer - ri - ly sip - ping *f* Till the

*cres:* light . . . Hap - pi - ly trip - ping Mer - ri - ly sip - ping *f* Till the

INEZ.  
Ev'ry

dawn of the morn - ing light

dawn of the morn - ing light

dawn of the morn - ing light

*f* *p*

I. moment must we give to plea - sure I shall en - joy... my - self... for

PEP:  
I. one Yes to en - joy - ment let there be no measure By break of day we must be

P. gone By break of day we must be gone No soon - er come than

INIGO (to PED:)

*sffz p* *cres:*

PED: (to INIGO.) PED: (to Peasants.)

go The rea - son we will know Then in an hour we meet a -

*cres:* *p*

CHORUS.

- gain Yes in an hour we meet a - gain We meet a - gain we meet a -

- gain

Yes in an hour we meet a - gain Yes in an hour we meet a -

Yes in an hour we meet a - gain Yes in an hour we meet a -

Yes in an hour we meet a - gain Yes in an hour we meet a -

- gain we meet a - gain we meet a - gain . . . . .

- gain we meet a - gain we meet a - gain . . . . .

- gain we meet a - gain we meet a - gain . . . . .

Bring the brightest of fa - ces The best of ap - pe - tite . . . And

Bring the brightest of fa - ces The best of ap - pe - tite . . . And

Bring the brightest of fa - ces The best of ap - pe - tite . . . And

The musical score is written for a vocal ensemble and piano. It consists of six systems of music. The first system shows the vocal parts with the lyrics '- gain' and 'Yes in an hour we meet a - gain'. The piano accompaniment is in the right hand, with a forte (f) dynamic marking. The second system continues the vocal melody with the same lyrics. The third system shows the vocal parts with the lyrics '- gain we meet a - gain we meet a - gain . . . . .'. The piano accompaniment continues with a forte (f) dynamic marking. The fourth system shows the vocal parts with the lyrics 'Bring the brightest of fa - ces The best of ap - pe - tite . . . And'. The piano accompaniment continues with a forte (f) dynamic marking. The fifth system shows the vocal parts with the lyrics 'Bring the brightest of fa - ces The best of ap - pe - tite . . . And'. The piano accompaniment continues with a forte (f) dynamic marking. The sixth system shows the vocal parts with the lyrics 'Bring the brightest of fa - ces The best of ap - pe - tite . . . And'. The piano accompaniment continues with a forte (f) dynamic marking.

lass - es mind your la - - ces For we will dance to - night Under the

lass - es mind your la - - ces For we will dance to - night Under the

lass - es mind your la - - ces For we will dance to - night Under the

twink - ling stars To... the gay gui - - tars.... Hap - pi - ly

twink - ling stars To... the gay gui - - tars.... Hap - pi - ly

twink - ling stars To the gay gui - - tars.... Hap - pi - ly

trip - ping Mer - ri - ly sip - ping Gibing and quipping Till morn - ing light... Hap - pi - ly

trip - ping Mer - ri - ly sip - ping Gibing and quipping Till morn - ing light... Hap - pi - ly

trip - ping Mer - ri - ly sip - ping Gibing and quipping Till morn - ing light... Hap - pi - ly

trip - ping Mer - ri - ly sip - ping Till... the dawn of the morn - ing

trip - ping Mer - ri - ly sip - ping Till the dawn of the morn - ing

trip - ping Mer - ri - ly sip - ping Till the dawn of the morn - ing

*hr* *hr*

light.

light.

light.

*sempre dim.* *hr* *hr* *hr* *hr*

*hr* *hr* *hr*

*pp* *f*

Nº 4.

## "GLORY'S SHRINE".

"SONG". BOMBARDOS.

*Moderato quasi Andantino.*

PIANO. *p dolce*

The piano introduction is in G major, 2/4 time. It features a melody in the right hand and a rhythmic accompaniment of chords in the left hand. The tempo is marked 'Moderato quasi Andantino'.

The piano introduction continues with the same melodic and harmonic patterns, maintaining the 'Moderato quasi Andantino' tempo.

BOMBARDOS.

Who glo-ry's blazoned shrine would seek Must ten-der-ness dis-

The musical accompaniment for the first line of lyrics consists of chords in the left hand and a melody in the right hand.

B. - claim, Not for the sen-si-tive and weak The lau-rel wreath of

The musical accompaniment for the second line of lyrics continues the harmonic and melodic themes established in the previous section.

B. fame, . . . . . The lau-rel wreath of fame. And

*a piacere.*

The musical accompaniment for the third line of lyrics concludes the piece with a final chord and a melodic flourish. The tempo is marked 'a piacere'.

B. still the stream doth on - - ward roll Un - ceas - - ing in its

B. flow, Of those who bat - tle for the goal De -

B. - creed for o - - ver - throw. The triumph bards . . . . . in song ex -

B. - tol, . . . . They dy - - - ing ne - ver know. Oh glo - - ry! oh

B. glo - - - - ry! Who glo - ry's bla - zoned shrine would seek Must

B. ten - der - ness dis - claim, Not for the sen - si -

B. - tive and weak The lau - rel wreath of fame..... The lau - rel wreath of

B. fame. Ah! hap - py he, though glory smile With wan - ton wile to

*pp dolce.*

B. lure,..... From peace - ful bless - ings to be - guile, In sweet, in

*pp*

B. sweet con - tent se - cure. The vic - tor proud may

*poco più f*

*poco più.*

B. blood de-ride, But bit-ter-ness will cling: . . . . . For glo-ry's

B. man - - - - - tle can-not hide The pangs! the pangs its... hor - rors

B. bring, Can ne - ver, ne - ver hide The pangs,, its . . . . .

B. hor - rors its hor - - - - - rors bring.

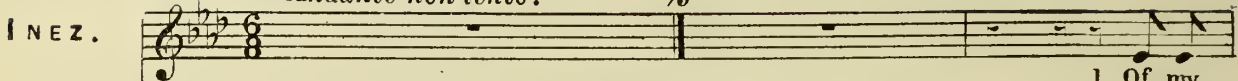
B.

## Nº 5.

## "THAT IS ALL YOU WILL KNOW."


## "ROMANCE." INEZ.


*Andante non lento.*  $\text{\textcircled{S}}$

INEZ. 


1. Of my  
2. Why my

*dim.*

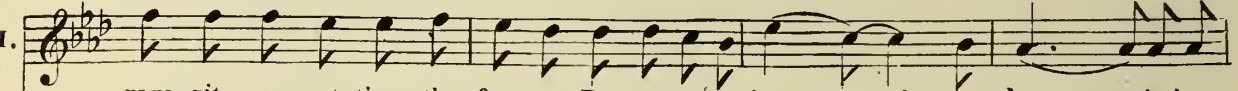
PIANO. 

I. 

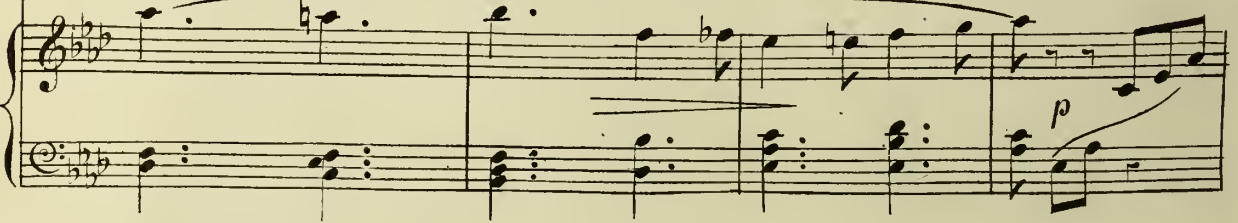
heart, you are tru - ly the mas - ter It beats in response to your sway,... At your  
si - lence should fill you with sad - ness Is cer - tain - ly strange; why in grief.... To most

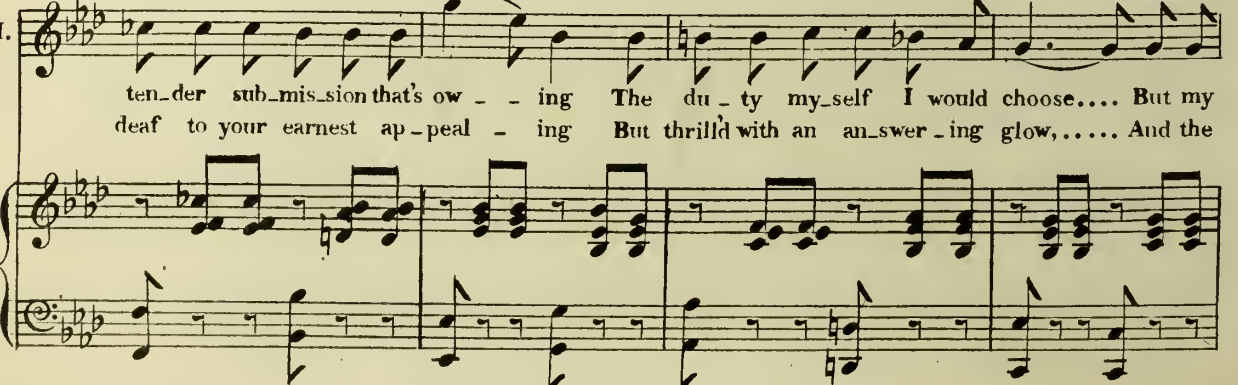
I. 

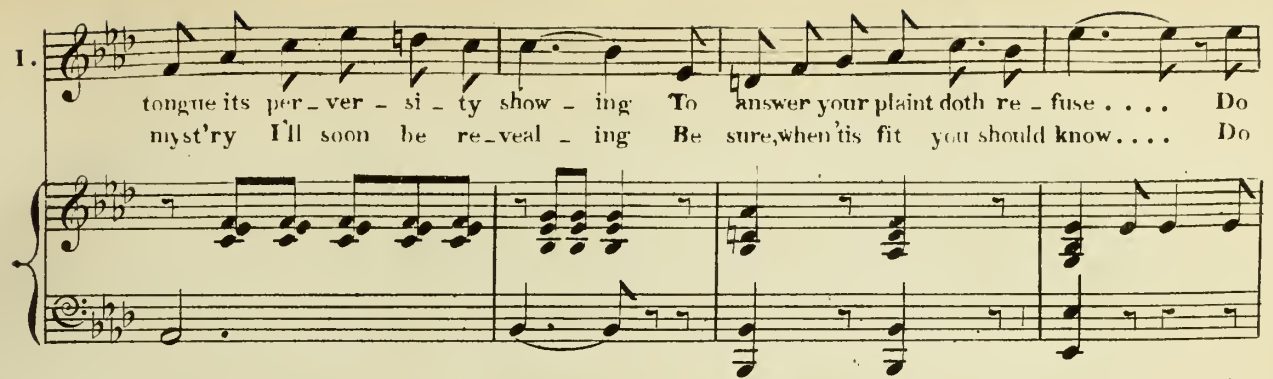
rage, pit a pat - ting the fast - er, De - si - ring to love.... and o - bey.... And a  
men 'tould mean on - - ly gladness, From clatter of wo - man,... re - lief..... I'm not

I. 

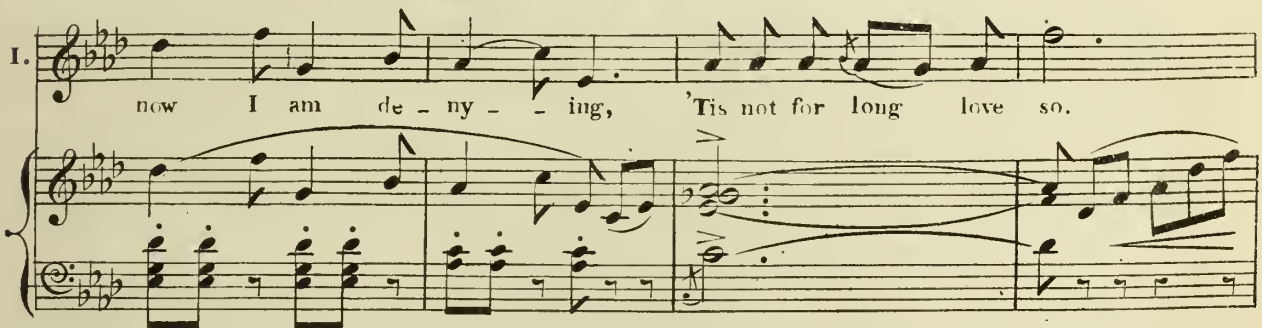
ten - der sub - mis - sion that's ow - - ing The du - ty my self I would choose.... But my  
deaf to your earnest ap - peal - ing But thrill'd with an an - swer - ing glow,.... And the

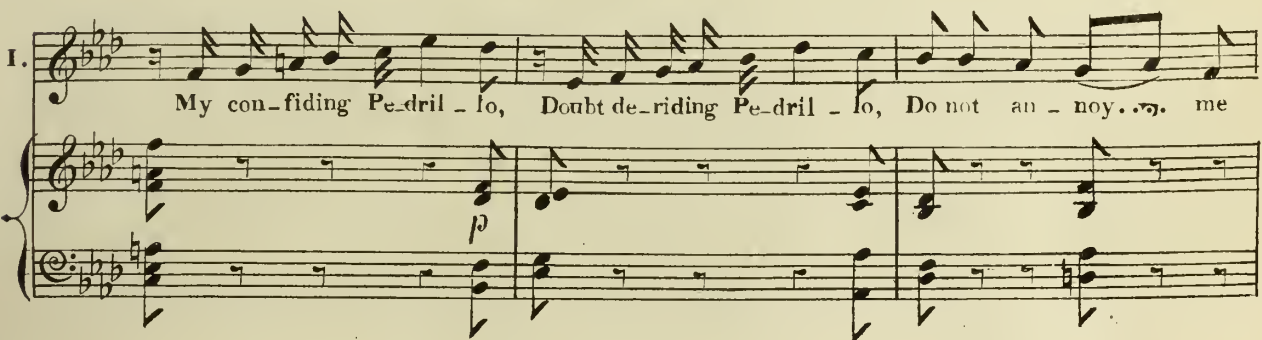


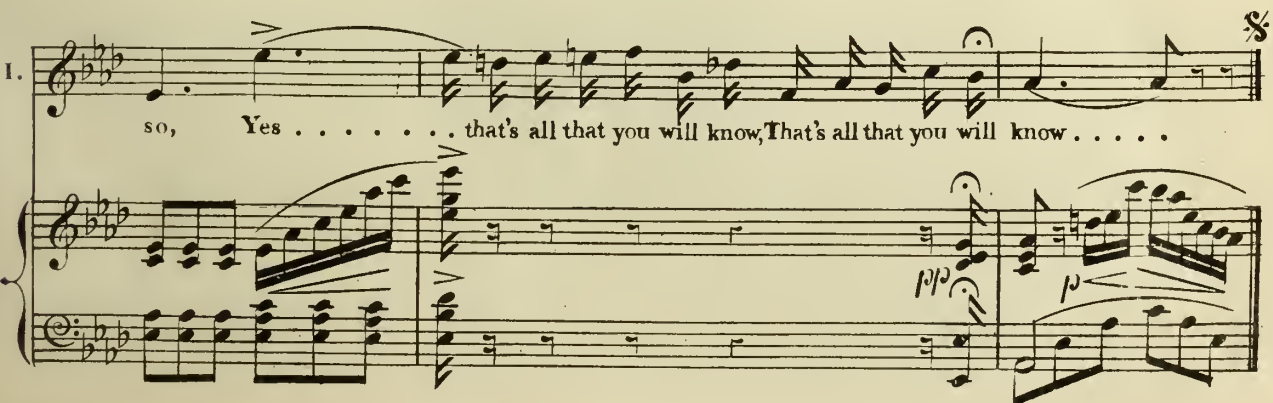


1.  tongue its per-ver-si-ty show-ing To answer your plaint doth re-fuse . . . . Do  
myst'ry I'll soon be re-veal-ing Be sure, when 'tis fit you should know . . . . Do

1.  not, my own, be pry-ing, Do not im-pa-tience show, . . . . Though

1.  now I am de-ny-ing, 'Tis not for long love so.

1.  My con-fiding Pe-dril-lo, Doubt de-riding Pe-dril-lo, Do not an-noy . . . me

1.  so, Yes . . . . . that's all that you will know, That's all that you will know . . . .

## No 6.

## BING! BANG! BOOM!

"TRIO." PEDRILLO, INIGO, AND BOMBARDOS.

**BOMBARDOS** *f* The breeze is fresh as, in the

**PIANO.** *sfx* *mf* *marcato.*

**B.** off - - ing, The pi-rate schooner spies her prey, . . . And out to sea, all dan-ger

**B.** scoff - - - ing, Thro' crested bil - low ploughs her way . . . . . His

**PED: & INI:** *p*

**BOMB: 3**

**P&I** sto - ry fills us with dis-may. See, on the deck two .dap-per

*p* *mf*

B.   
 fi - gures With ea - ger gaze they scan the foe, The hand - spikes

B.   
 rea - dy, cock'd each trig - ger, Prepare to send . . . . them down be -

B.   
 - low Pre - pare to send them down be - low Now dead - ly

B.   
 wea - pons, with - out num - ber The la - dies for the fight pre - -

B.   
 - pare; While knives and guns their forms en - cum - ber,

*ad lib.*

PEDRILLO &amp; INIGO.

B. *ad lib.*

A cut-las here, a dag-ger there. A cut-las here, a dag-ger

BOM:

P.&I.

there, The crew a-wait their captain's or-ders, Pre-

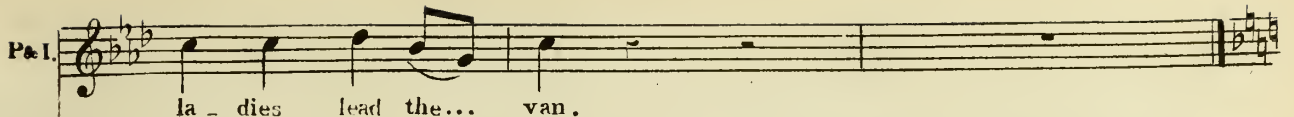
B.

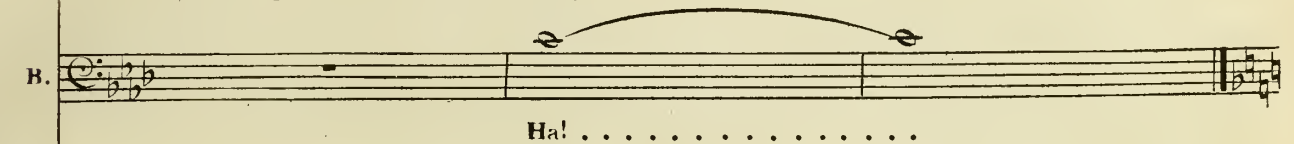
pared for mur-der to a man, A-way there, board-ers! The


PEDRILLO &amp; INIGO.

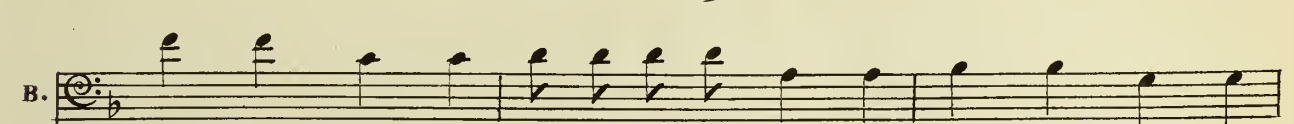
The pi-rate

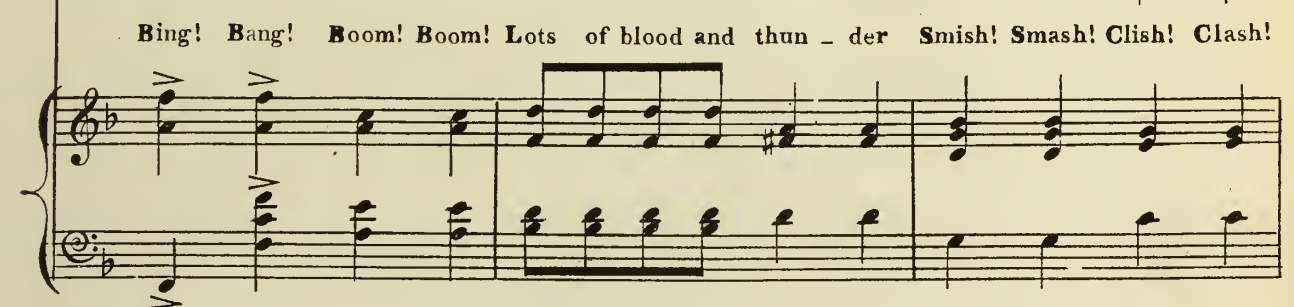
B. pi-rate la-dies lead.... the.... van.


**P&I.**  la - dies lead the... van.

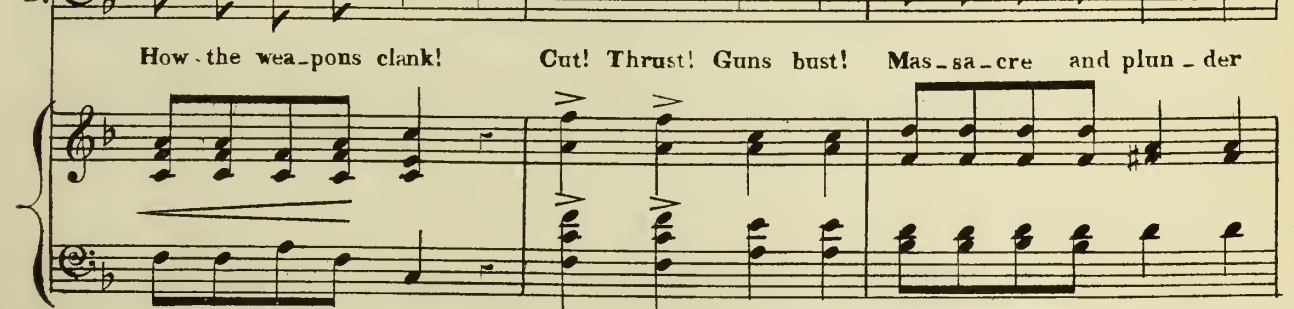
**B.**  Ha! .....

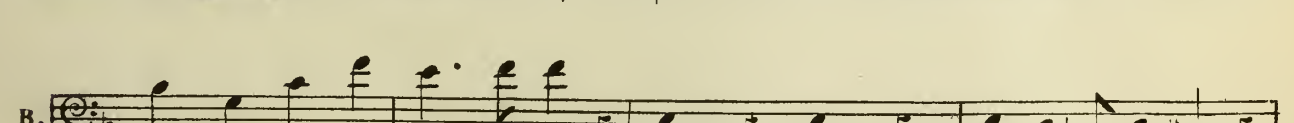


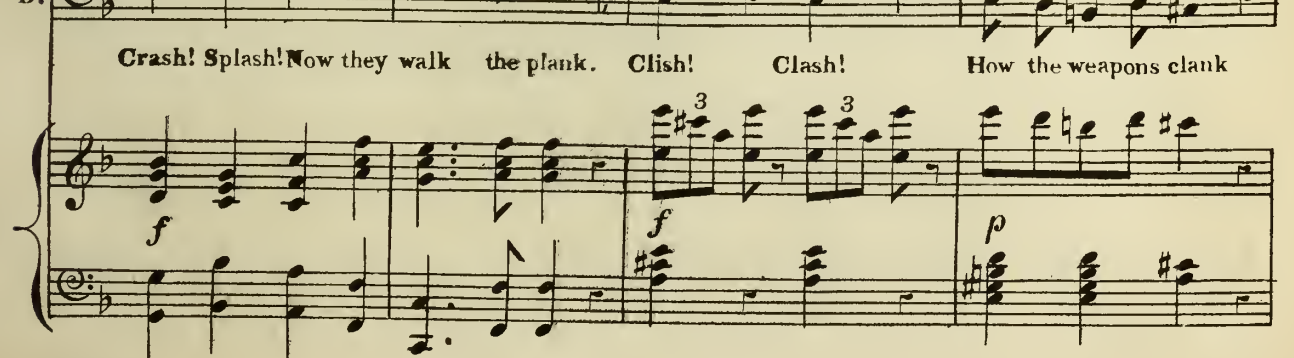
**B.**  Bing! Bang! Boom! Boom! Lots of blood and thun - der Smish! Smash! Clish! Clash!



**B.**  How the wea-pons clank! Cut! Thrust! Guns bust! Mas-sa-cre and plun-der



**B.**  Crash! Splash! Now they walk the plank. Clish! Clash! How the weapons clank



PED &amp; INI:

*f* Bing! Bang! Boom! Boom!

*f* Bing! Bang! Boom! Boom!

Crash, splash, now they walk the plank, Bing! Bang! Boom! Boom!

*f* *p* *ff*

P&I Lots of blood and thun - der Smish! Smash! Clish! Clash! How the weapons clank!

B. Lots of blood and thun - der Smish! Smash! Clish! Clash! How the weapons clank!

P&I Cut! Thrust! Guns bust! Mas - sa - cre and plun - der Crash! Splash! Now they walk the plank

B. Cut! Thrust! Guns bust! Mas - sa - cre and plun - der Crash! Splash! Now they walk the plank

*ff* *mf* *f*

P&I  
Clish, clash How the wea-pons clank. Crash, splash,

B.  
Clish, clash How the wea-pons clank. Crash, splash,

P&I  
Now they walk the plank Cut, thrust, Bing! Boom!

B.  
Now they walk the plank Guns bust, Boom! Boom!

P&I  
How the wea - pons clank. Bing! Bang! Boom!

B.  
How the wea - pons clank. Bing! Bang! Boom!

\* ff

N<sup>o</sup> 7.

"I ALWAYS TAKE MY MOTHER'S WORD."

"SONG." PEPITA.

*Allegretto.*

PIANO. *mf*

PEPITA.

1. If there is one thing more than o - thers Well reg - u -  
 2. But, if my heart beats when he tells me That I am

P. - la - ted girls should do, It is con - fi - ding in their mo - thers, Who will con -  
 all in all to him, And if pro - pri - e - ty com - pels me To draw a -

P. - sult their int' - rests true. So if a man should make pro - pos - al Up - on his  
 - way my waist so slim, The se - cret's mine, and not a - no - ther's, He tries to

P. knees, al - tho' he's nice, And you love don't then dis - close all Wait and  
whis - per in my ear; 'Tis most sure - ly not my mo - ther's, Was it

P. hear mamma's ad - vice... My mo - ther says you'll be beguiled, You're con - fi - dence you'll  
meant for her to hear...)

P. rue, Un - less you tell your mo - ther child, I almost al - ways do, Un -

*rit:*

P. *a tempo piu vivo*  
- less you tell your mo - ther child I al - most al - ways do.

## PEPITA, INEZ, PEDRILLO, INICO AND CHORUS.

*Allegro giocoso e vivo.*

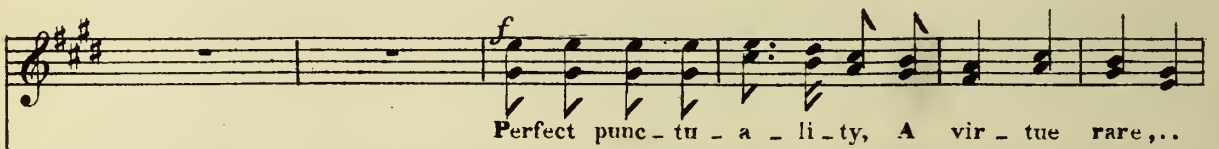
PIANO. *ff*



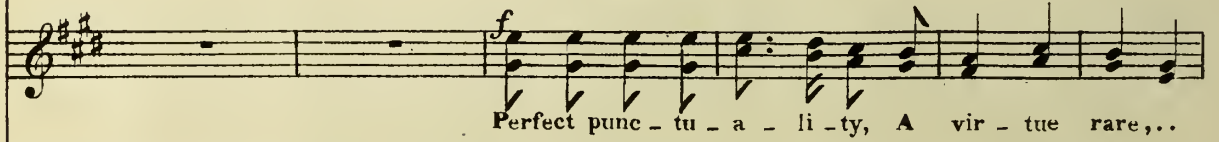
*mf* *cresc:*



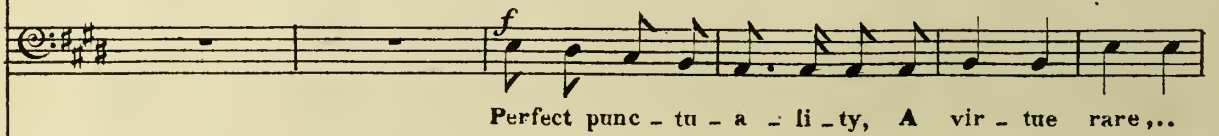

*f* Perfect punc - tu - a - li - ty, A vir - tue rare, ..



*f* Perfect punc - tu - a - li - ty, A vir - tue rare, ..



*f* Perfect punc - tu - a - li - ty, A vir - tue rare, ..



*f*



In a guest When he's press'd Is on - ly fair, And when hos - pi -

- ta - li - ty Sets out good fare, . . . Eat with zest, Drink your best,

Do not spare. Eat with zest, Drink your best, And do not spare.

You're wel - come There is room for all To -

day we will de - vote to plea - - - - - sure

A - way with trou - bles great and small To -

- day our joy shall know no mea - - - - - sure

*f* You're wel - come  
*f* You're wel - come  
*f* You're wel - come

*f* You're wel - come

there is room for all, A - way with trou - bles great and small

there is room for all, A - way with trou - bles great and small

there is room for all, A - way with trou - bles great and small

Per - fect punc - tu - a - li - ty, A vir - - tue rare, ...

Per - fect punc - tu - a - li - ty, A vir - - tue rare, ...

Per - fect punc - tu - a - li - ty, A vir - - tue rare, ...

In a guest.... When his friend Is on - - ly fair,

In a guest... When his friend Is on - - ly fair,

In a guest... When his friend Is on - - ly fair,



PED: INICO

I - nez, this ta - ble you must grace. Pe -

INEZ.

I hast - en to o - - bey.

I. PEP:

- pi - ta, here at my side your place I came with -

Pep.

- out de - lay.

PED:

In that gen - tle smile . . . . Trea - son has no

P. INI: PEP:

place Who could think that guile . . . . Lurk'd be - hind that face Dear

P. friends, dear friends, you're welcome, now come tell us How we can here your joys increase, Your

P. store of fun come now re-lease, Let your jol - li - ty ne ver cease.

*f* Let's sing when we from dan - - cing cease, *ff* A cho - rus! a

*f* Let's sing when we from dan - - cing cease, *ff* A cho - rus! a

*f* Let's sing when we from dan - - cing cease, *ff* A cho - rus! a

cho - rus! a song! . . . . a song!

cho - rus! a song! . . . . a song!

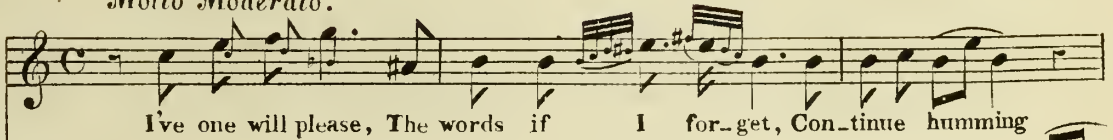
cho - rus! a song! . . . . a song!

# "THE BOLERO".

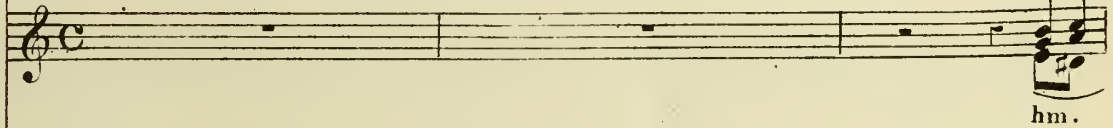
## "RECIT & SONG" PEPITA.

*Molto Moderato.*

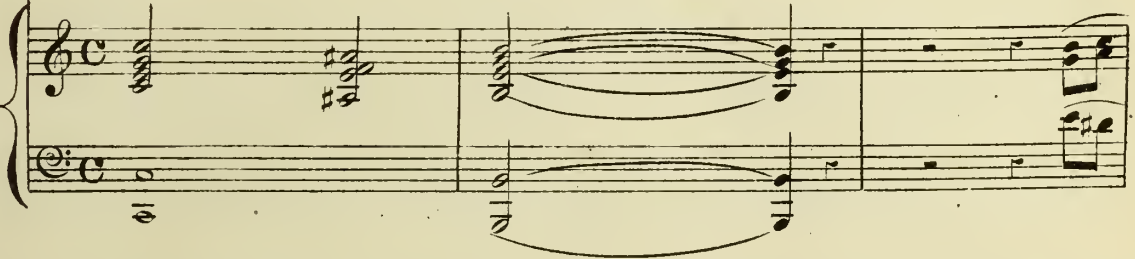
PEPITA.



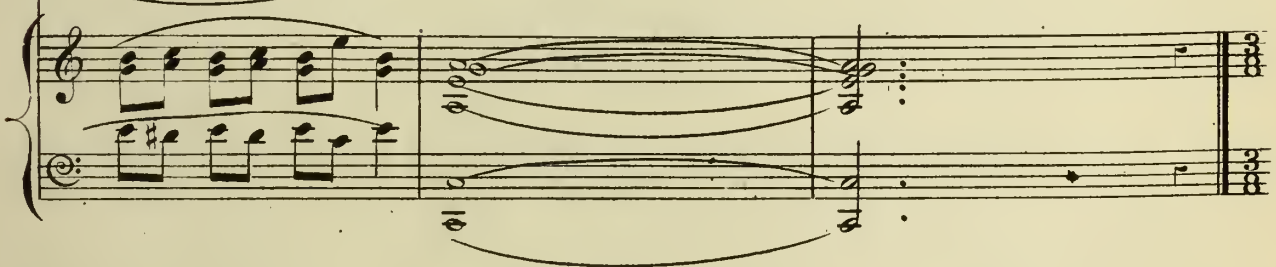
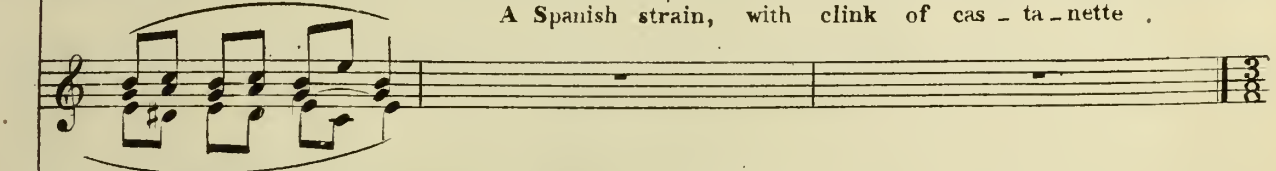
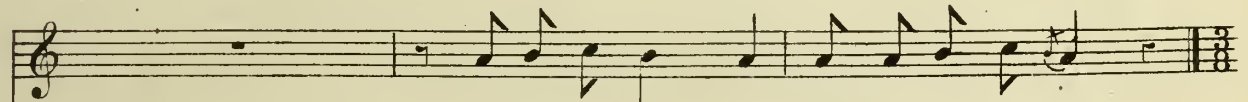
CHORUS.



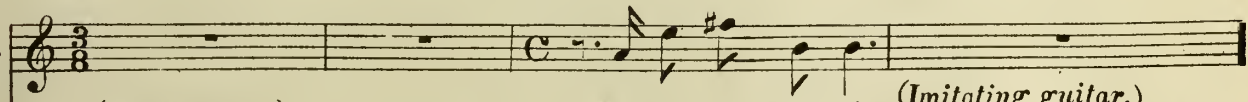
PIANO.



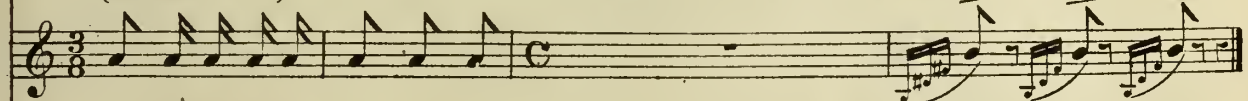
P.



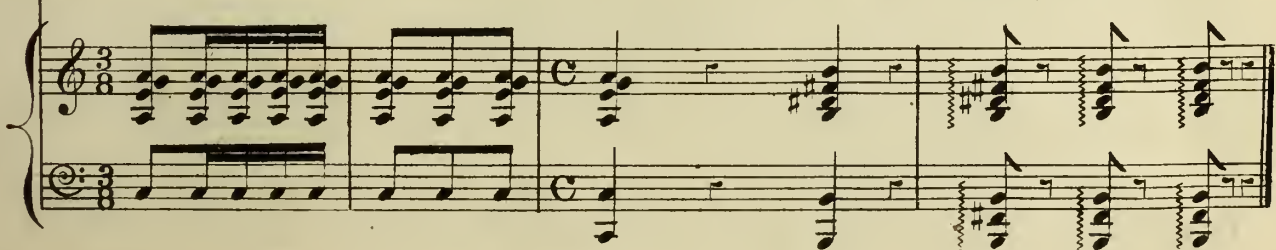
P.



Guitar strum, strumming (Imitating guitar.)



Strum, Strum, Strum.



*Tempo di Bolero.*

P.

P.

1. In a vil-lage  
2. Gomez was a

P.

once lived a maid - - - en, Famous far and wide as the  
cor - pu - lent far - - - mer, Weighing just up - on six - teen

P.

belle; ..... She with gifts.... was hea - - vi - ly la - den, ....  
stone, ..... He the first... to give... up the char - mer, ....

P.

... As her ma - ny ad - mi - rers could tell. ....  
... As he sank on the turf with a groan. ....

P.

Gomez tried hard-est to win her, Nor in this was he a -  
Sancho the hand-some young mil - ler. Leisure had not for the

P.

lone . . . . . For San - cho and Ju - an would din her . . . . . Vowing  
dance . . . . . Al - though he out - las - ted the til - ler, . . . . . It was

P.

such love as ne - ver was known. Ah! . . . . . Ah! . . . . .  
clear he'd not much of a chance. Ah! . . . . . Ah! . . . . .

P.

... Ah! ... Ah! ... Ah! . . . . . But Per - di - ta could  
... Ah! ... Ah! ... Ah! . . . . . Lit - tle Ju - an was

P.

not choose her he - ro; And she vowed she'd not leave it to chance, . . . . .  
un - like a he - ro But was wi - ry and managed to stand, . . . . .

P. ... So she'd mar-ry who in the bo-le-ro The o-ther striv-ing swains  
... Till the o-thers fell in the bo-le-ro; He win-ning fair-est Per-

P. should out-dance.... So they start-ed the dance in the morn-ing,)  
- di - - ta's hand.... For he start-ed his dance in the morn-ing,)

P. When the sun was first giv-ing his light; . . . . . And the heat... and their

P. *p* wea-ri-ness scorn-ing, They kept danc-ing far in-to the night . . .

P. *mf* And the heat... and their wea-ri-ness scorn-ing They kept

P. *cres.* dancing far in - to the night the night *f* But Per -

CHORUS. *f* But Per -

*f* But Per -

*cres.* *f*

P. - di - ta could not choose her he - ro And she vow'd she'd not leave it to

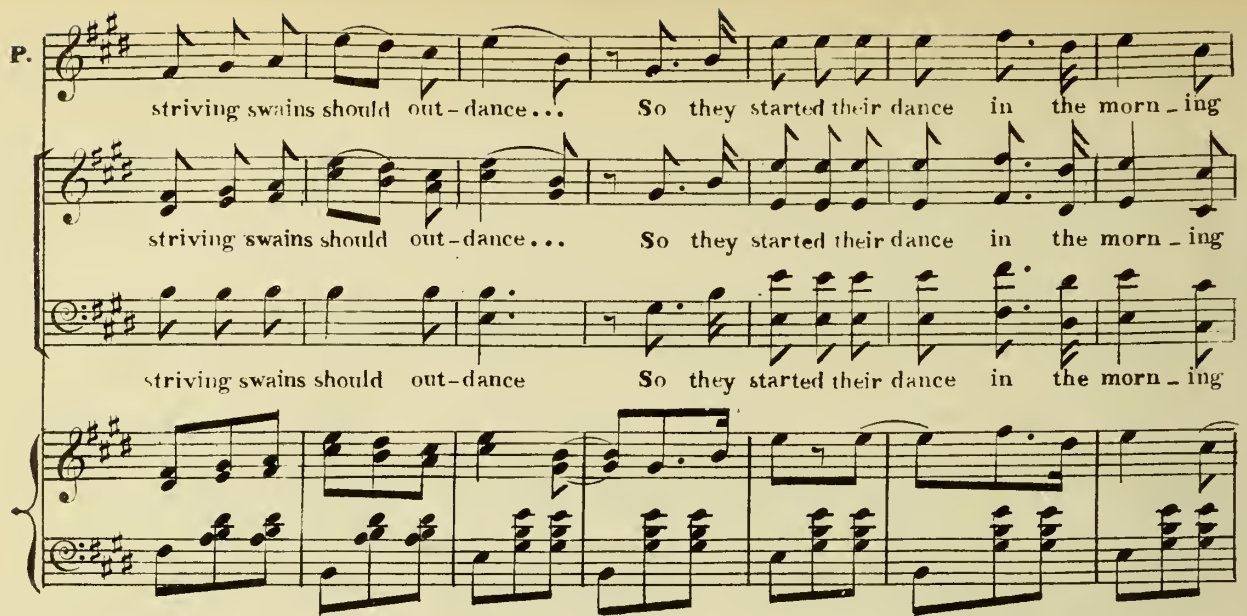
- di - ta could not choose her he - ro And she vow'd she'd not leave it. to

- di - ta could not choose her he - ro And she vow'd she'd not leave it to

P. chance . . . . . So she'd mar-ry who in the bo - le - ro The o - ther

chance . . . . . So she'd mar-ry who in the bo - le - ro The o - ther

chance . . . . . So she'd mar-ry who in the bo - le - ro The o - ther

P. 

striving swains should out-dance... So they started their dance in the morn-ing

striving swains should out-dance... So they started their dance in the morn-ing

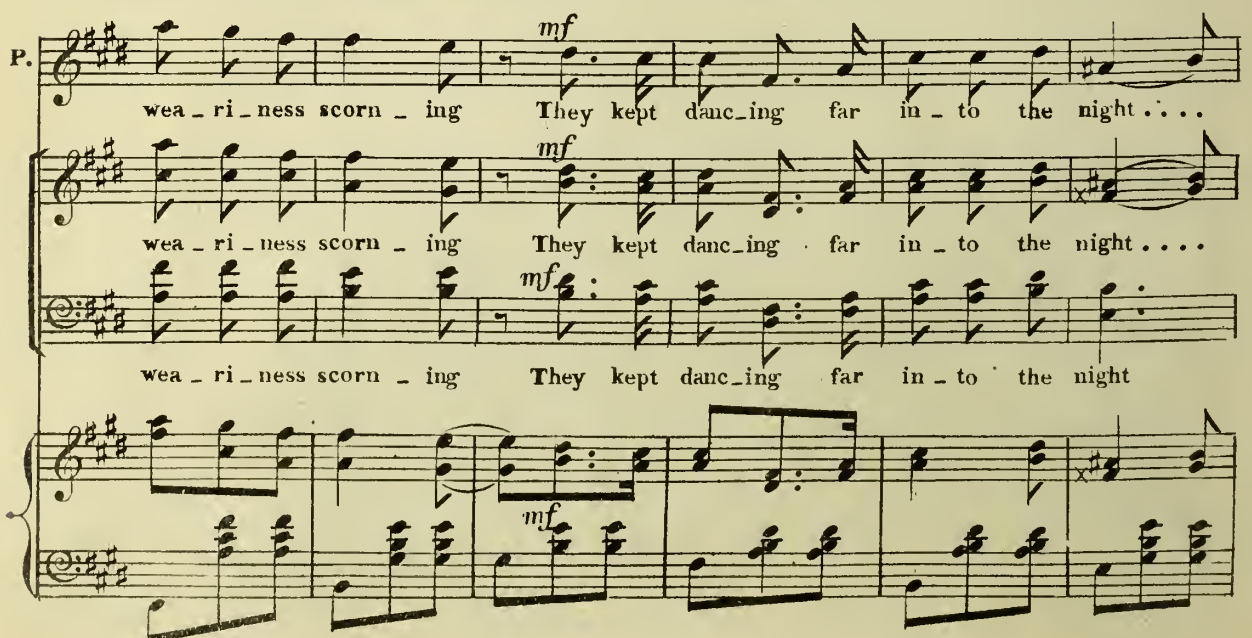
striving swains should out-dance So they started their dance in the morn-ing

P. 

When the sun was first giv-ing his light... And the heat.. and their

When the sun was first giv-ing his light... And the heat.. and their

When the sun was first giv-ing his light... And the heat and their

P. 

wea-ri-ness scorn-ing They kept danc-ing far in-to the night...

wea-ri-ness scorn-ing They kept danc-ing far in-to the night....

wea-ri-ness scorn-ing They kept danc-ing far in-to the night

P. *f* *cres.*  
 And the heat.. and their wea-ri-ness scorn-ing, They kept danc-ing far  
*cres.*  
 And the heat.. and their wea-ri-ness scorn-ing, They kept danc-ing far  
*cres.*  
 And the heat and their wea-ri-ness scorn-ing, They kept danc-ing far  
*cres.*

P. *1. ff*  
 in-to the night the night.  
*ff*  
 in-to the night the night.  
*ff* \*

P. *2. ff*  
 night the night.  
*ff*  
 night the night.  
 \* *ff*  
 night the night.  
*mf* *ff*  
*gna*

*Allegro.*

*f*

JUAN.

For Pe - pi - ta and I - nez at their re - la - tives com -

*p*

J. - mand, Here I have hastened to de - li - ver this let - ter by

PEPITA &amp; INEZ.

INIGO. (to PED.)

J. hand Give it

*Un poco piu lento*

*f*

I re - cog - nize this mil - lers man d'ye

PEDRILLO.

I. know

The one I saw with uncle Rodri - go Oh ho!

*f*

*p*

INEZ.

My sur - prise is un -

*p*

*marcato.*

I.

- told I real - ly must say... Our un - cle, who would

PEP:

P.

scold We dare not dis - o - bey,.. Here in - sists on our

P.

in - stant - ly com - ing a way

INEZ.

It sounds hard but 'tis true we cannot long - er

*rit.*

*rit.*

I. We are bound to o - bey We are bound to o -

P. stay We are bound to o - bey We are bound to o -

SOP: They must de - part, they must de - part,

TEN: They must de - part, they must de - part,

BASS: They must de - part, they must de - part,

I. - bey

P. - bey Where's my cloak we must go,

I. Our cloaks we must... be go - - ing

P. Let's shew that we're not

*Un poco più lento.*

P. *slow* To du-ty's call when go-ing

*INICO.* See the letter from un-cle Rod-ri-go re-

I. - ceived, From the poc-ket of I-nez I've deft-ly re-trieved

*Moderato.*PED: *pp*

"This evening at nine o'clock at the château de Galagardos,  
the password is Discretion or Death."

Dis-

P. *INIGO.* *PED:*  
 - cre - tion or death! Dis - cre - tion or death! I'm gasping for

P. *INIGO.*  
 breath Oh, ter - ri - ble scare, For the worst pre - -

I. *INEZ:*  
 - pare Fare thee well my dar - ling boy, . . . . . Now I must

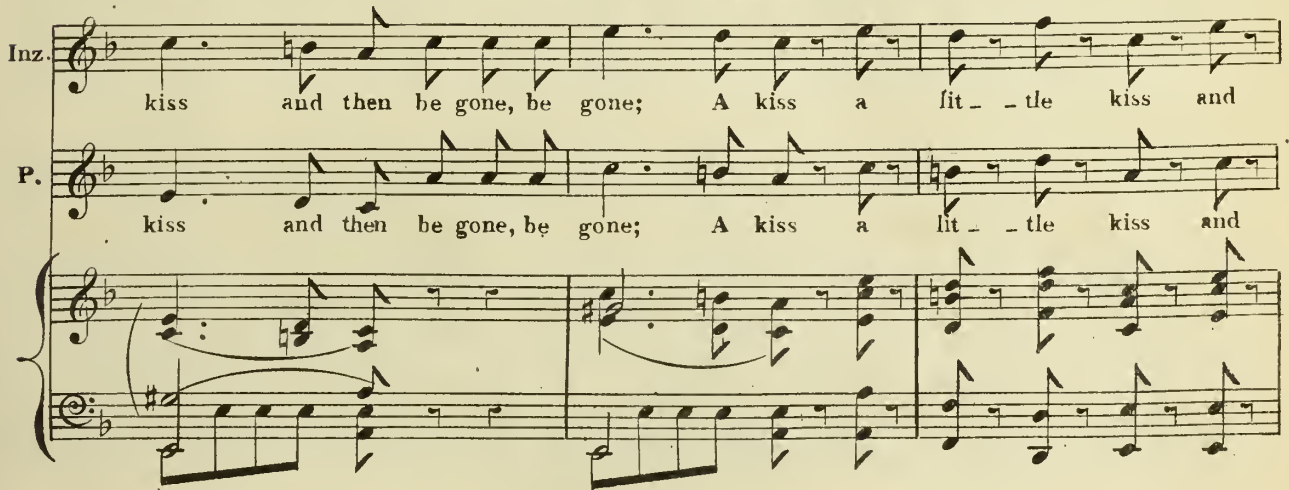
*dolcissimo.*

Inz. leave thee all a - - lone . . . . .

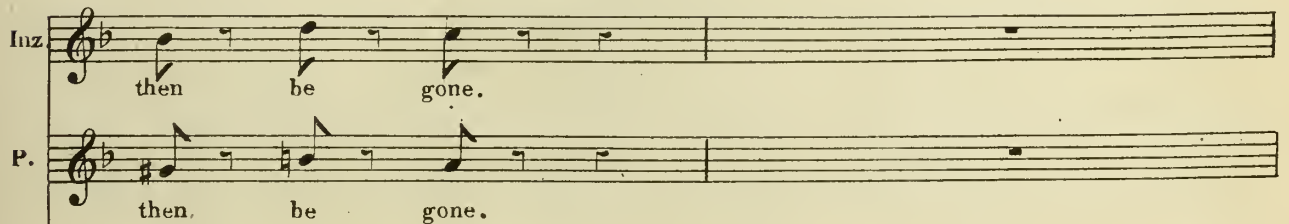
*PEP:*  
 When we... meet a - gain what

Inz. 

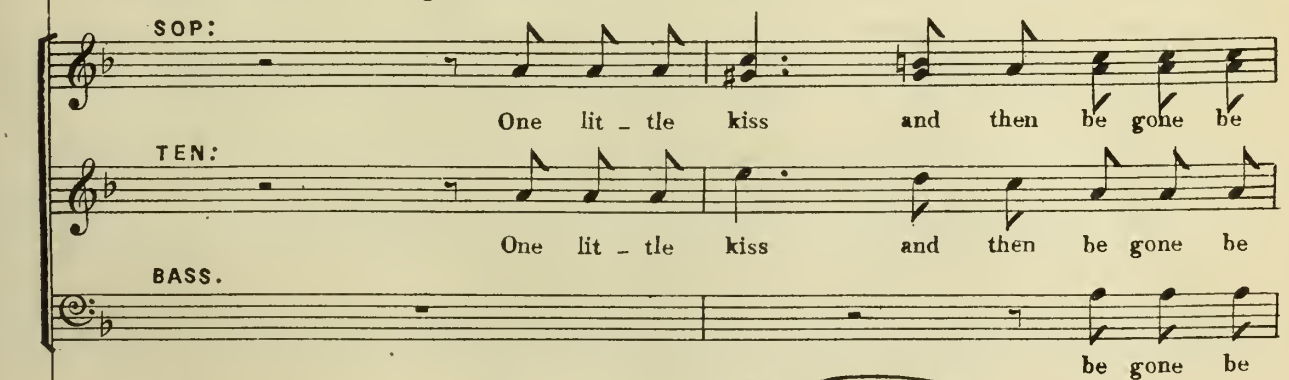
P. joy . . . . . One lit - tle kiss and I am gone . . . . . One lit - tle

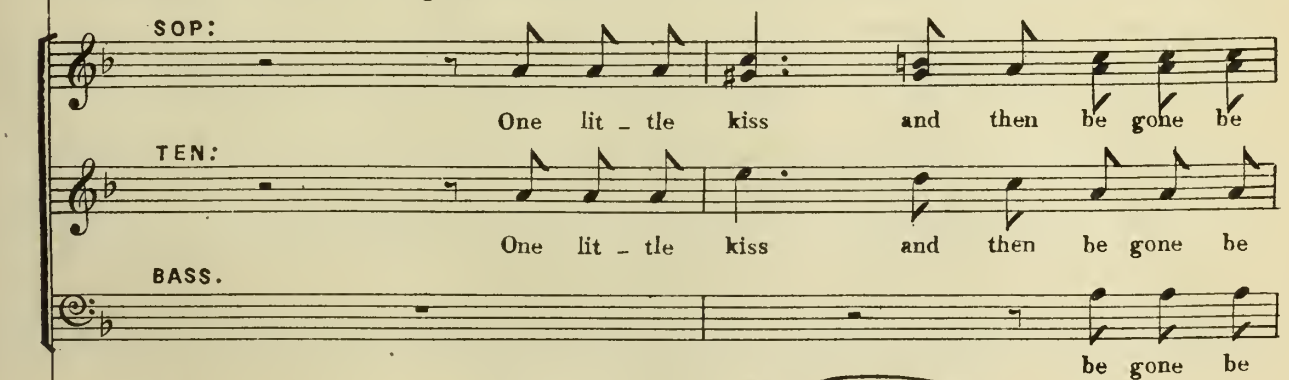
Inz. 

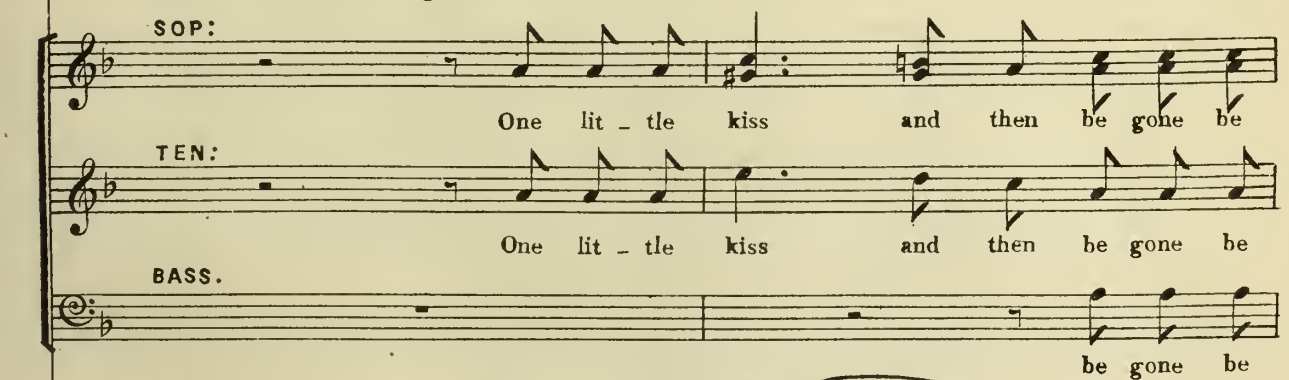
P. kiss and then be gone, be gone; A kiss a lit - tle kiss and

Inz. 

P. then, be gone.

SOP: 

TEN: 

BASS. 



*mf*

gone A kiss a lit - - tle kiss and then be gone

gone A kiss a lit - - tle kiss and then be gone

gone A kiss a lit - - tle kiss and then be gone

**JUAN.** **PED:**

Come, time we lose. Come Come Come Come He's right, no

**INIGO.** **PED:**

doubt, He's right no doubt What they're a - bout We'll yet find out, We'll yet find

**P.** out, We'll yet find out What they're a - bout.

**I.** out, We'll yet find out What they're a - bout.

CHORUS AD LIB.

*f* Ah, dear friends, 'tis with sor-row we're leav-ing Such a joy-ful, hil-

*f* Ah, dear friends, 'tis with sor-row we're leav-ing Such a joy-ful, hil-

*f* Ah, dear friends, 'tis with sor-row we're leav-ing Such a joy-ful, hil-

*P.* - ar - i - ous throng, . . . . . Do not at our de-par-ture be grieving, But

- ar - i - ous throng, . . . . . Do not at our de-par-ture be grieving, But

- ar - i - ous throng, . . . . . Do not at our de-par-ture be grieving, But

*P.* pass the time gai-ly... with song . . . . . We will start our

pass the time gai-ly... with song . . . . . CHORUS We will start our

pass the time gai-ly with song We will start our

P. dance in the morn - ing, In the shade, as the sun is too bright . . . . .

dance in the morn - ing, In the shade, as the sun . . . is too bright . . . . .

dance in the morn - ing, In the shade, as the sun is too bright . . . . .

P. . . . Thoughts of heat . . . and of wea - ri - ness scorn - - ing, We will

. . . Thoughts of heat . . . and of wea - ri - ness scorn - - ing, We will

. . . Thoughts of heat and of wea - ri - ness scorn - - ing, We will

P. keep it up in - - to the night . . . . . Thoughts of heat . . . and of

keep it up in - - to the night . . . . . Thoughts of heat . . . and of

keep it up in - - to the night Thoughts of heat and of

P. *cres-cen-do.*

wea - ri - ness scorn - ing, We will keep it up in - to the

wea - ri - ness scorn - ing, We will keep it up in - to the

wea - ri - ness scorn - ing, We will keep it up in - to the

*cres-cen-do.*

P. *ff*

night the night.

night the night.

night the night.

*ff*

END OF FIRST ACT.

## ACT II.

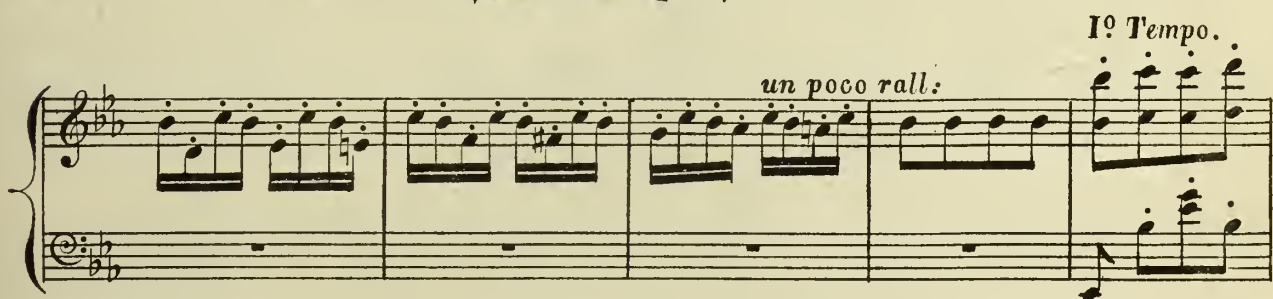
## ENTR' ACTE.

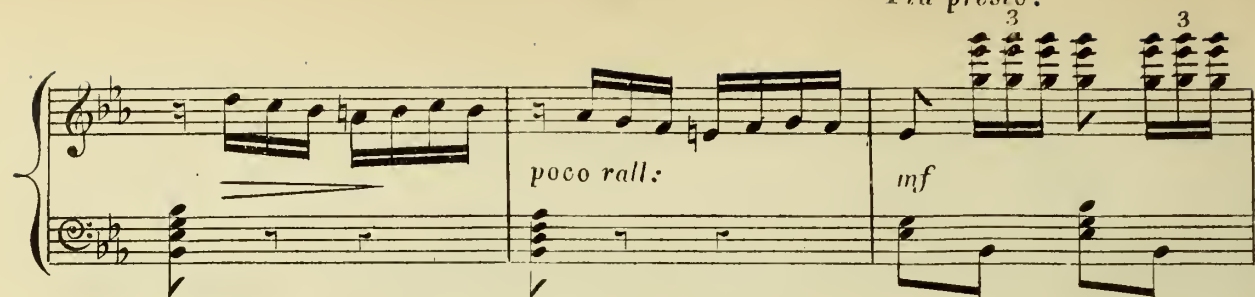
*Allegro molto.*

PIANO. *f* *cresc.* *sf*

*Moderato.*

*mf.*



*Più presto.*

First system of musical notation. The right hand features a melody with triplets and a crescendo leading to a *poco rall:* section. The left hand provides harmonic support with chords and single notes. Dynamics include *mf*.



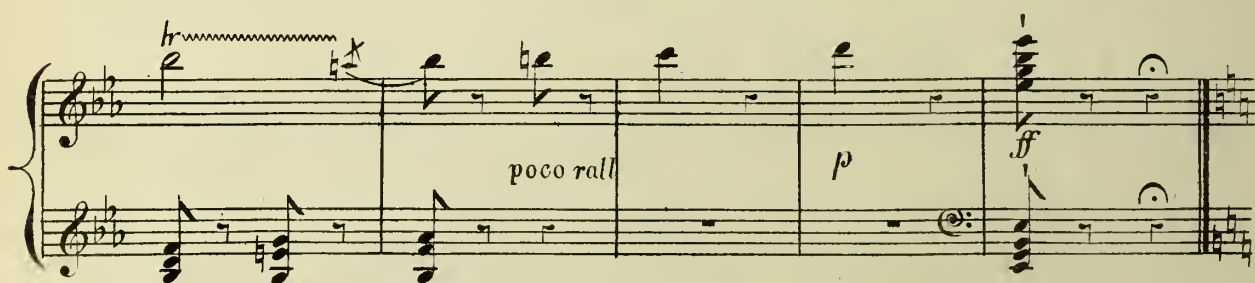
Second system of musical notation. The right hand continues with triplets and a melodic line. The left hand has a steady accompaniment. Dynamics include *mf*.



Third system of musical notation. The right hand features a triplet melody. The left hand has a steady accompaniment. Dynamics include *mf*.



Fourth system of musical notation. The right hand has a triplet melody with a trill at the end. The left hand has a steady accompaniment. Dynamics include *f*.



Fifth system of musical notation. The right hand has a melodic line with a trill. The left hand has a steady accompaniment. Dynamics include *poco rall*, *p*, and *ff*.



Sixth system of musical notation. The right hand has a melodic line with a trill. The left hand has a steady accompaniment. Dynamics include *p*. The tempo marking *Allegro marziale.* is present.

Nº 9.

## CHORUS &amp; SONG.

## SHOULDER TO SHOULDER.

*Allegro.*

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *Allegro*. The piano part consists of two staves with treble and bass clefs. The melody is primarily in the right hand, featuring eighth and sixteenth notes, often grouped in triplets. The left hand provides a steady accompaniment with eighth notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The vocal line enters in the fifth system, with the lyrics "Shoulder to shoulder we march, Stiff - ly march, . . . . .". The vocal melody is simple, using quarter and eighth notes. The piano accompaniment continues beneath the vocal line, maintaining the same rhythmic pattern. The score concludes with a final piano accompaniment system.

*Allegro.*

PIANO.

*p*

*mf*

*f*

*p*

*f*

Shoulder to shoulder we march, Stiff - ly march, . . . . .

Close e-nough pack-ing to smo-ther One a - no - - - - ther,

For must not e - ve - ry man, If he can, . . . . .

Learn how to slaughter his bro-ther or a - no - - - - - ther

Turn to the right, Turn to the left, Of in - de-pend - ent sense be-reft,

Turn to the right, turn to the left, And pray keep step.

Piano introduction featuring triplets in both hands. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment of triplets. Dynamics include *p* (piano) and *f* (forte).

Continuation of the piano introduction. It includes trills in the right hand and triplets in the left hand. Dynamics include *tr* (trill) and *ff* (fortissimo).

COMEZ.

Vocal entry with lyrics: No talk - ing in, the ranks - no move - ment, *p*

Vocal entry with lyrics: No laugh - ing! si - lence num - ber two;

Vocal entry with lyrics: There's room, I must say, for im - prove - ment, *p*

Some-how I'll drill it in - to you.

Let no one move, That we may prove Our dis - ci - pline sur - pri - sing;

*p* *cres;*

Now to mark time, Shoulder

Movement sublime, Our re - pu - ta - tion's ris - ing:

*cres;*

arms! Or - der arms!

What do you say, sir, to this?

Shoulder to shoulder we march, Stiff-ly march . . . . . Close enough pack-ing to

smo-ther One a - no - - ther, For must not ev'-ry man, If he

can, . . . . . Learn how to slaughter his bro-ther, Or a - no - -

-ther. Turn to the right, turn to the left, Of in - - de-pen - dent

sense be-reft, Turn to the right, turn to the left, And pray keep step.

BOM

Bra - vo! a marked im -

- prove - - ment; I, com - man - ding you in chief, Do pro - nounce my firm be -

- lief That no men could bet - ter do I am real - ly proud of you. *Allegro moderato.*

But I hope you un - der - stand, ... Ev' - ry sol - dier in the

land 'Must o - bey the word of command. Yes, o - bey the word of command.

Nº 10.

## SONG.

## BOMBARDOS.

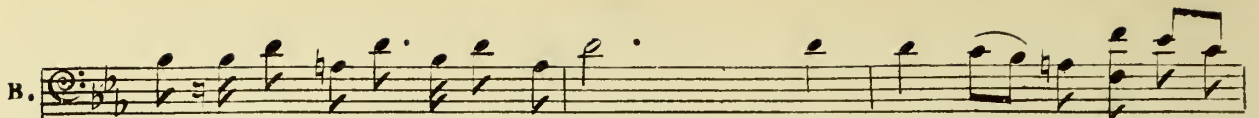
*Allegro.*

BOM

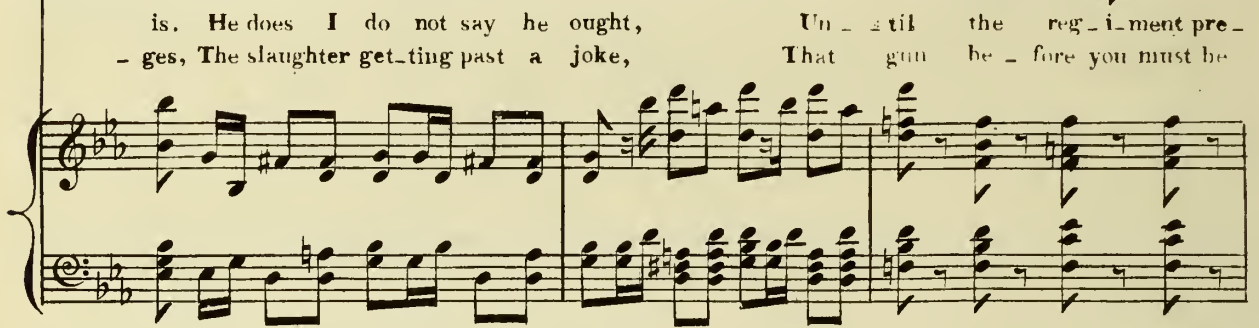
1. In time of peace a man en - ga - - - - -  
 2. If some fine day a bat tle ra - - - - -


B. - ges In com - bat of a - no - ther sort, . . . . .  
 - ges, And in the midst of clouds and smoke . . . . .

B. . . . . Makes love— no mat - ter what his age  
 . . . . . Your corps the e - - ne - my en - ga - - - - -

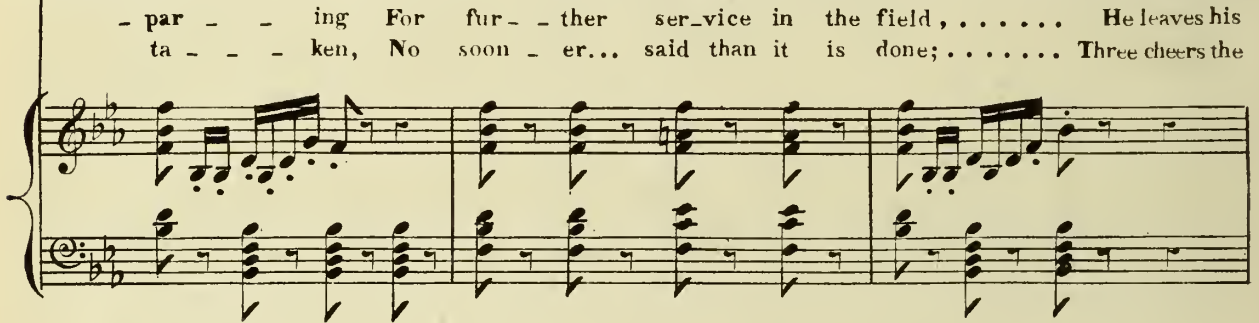
B. 

is. He does I do not say he ought, Un - til the reg - i - ment pre -  
 - ges, The slaughter get - ting past a joke, That gun be - fore you must be



B. 

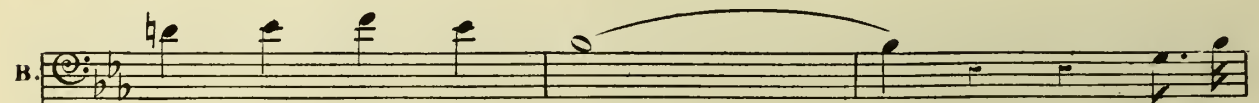
- par - - ing For fur - - ther ser - vice in the field, . . . . . He leaves his  
 ta - - - ken, No soon - er... said than it is done; . . . . . Three cheers the



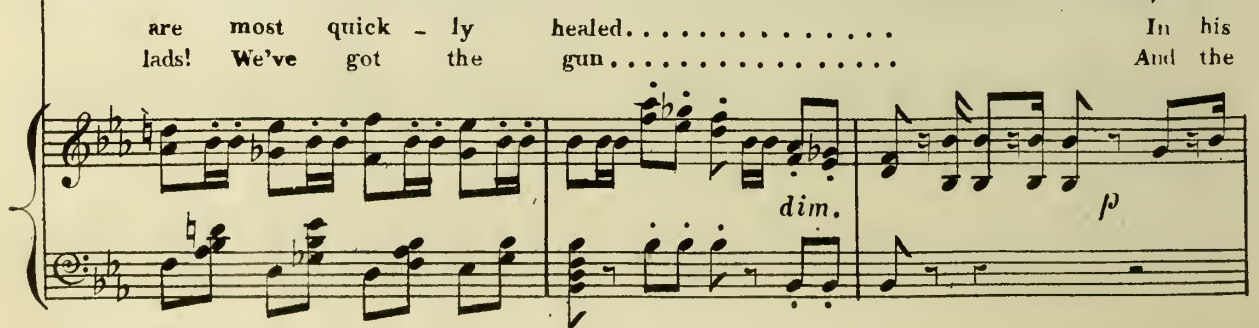
B. 

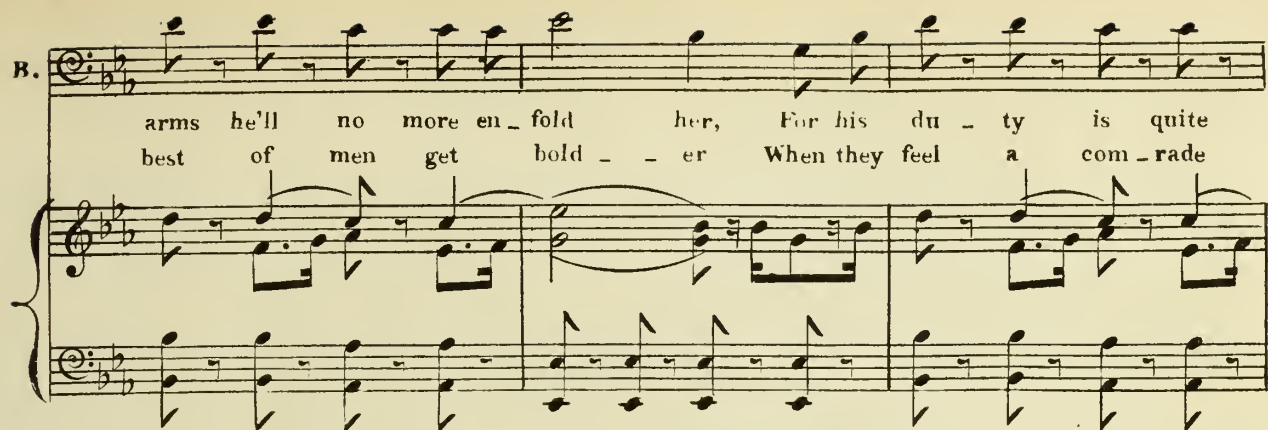
la - - - dy, feal - - - ty... swear - - - ing With wounds that  
 bat - - t'ry now . . . . . is... ta - - - ken Brave hearts! Good



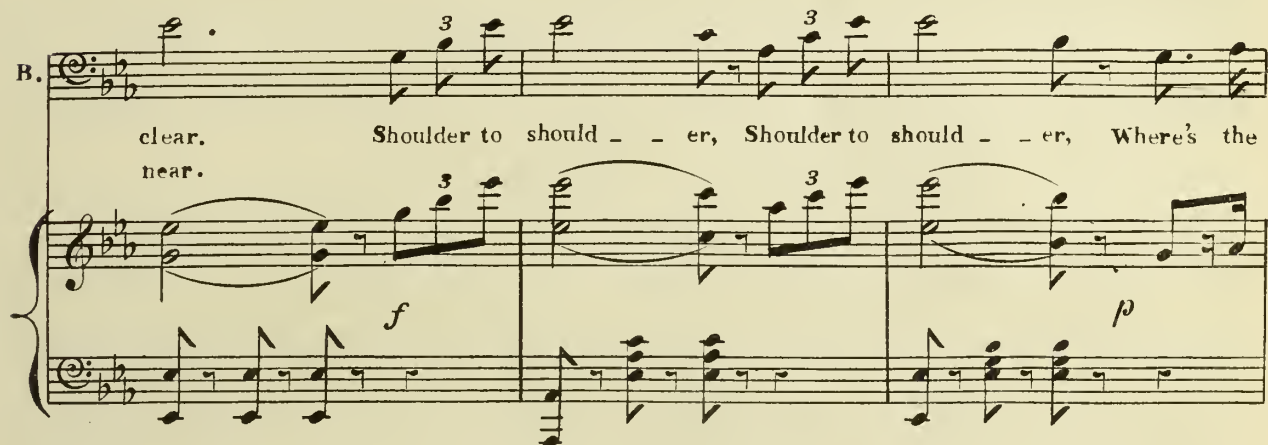
B. 

are most quick - ly healed . . . . . In his  
 lads! We've got the gun . . . . . And the




B. 

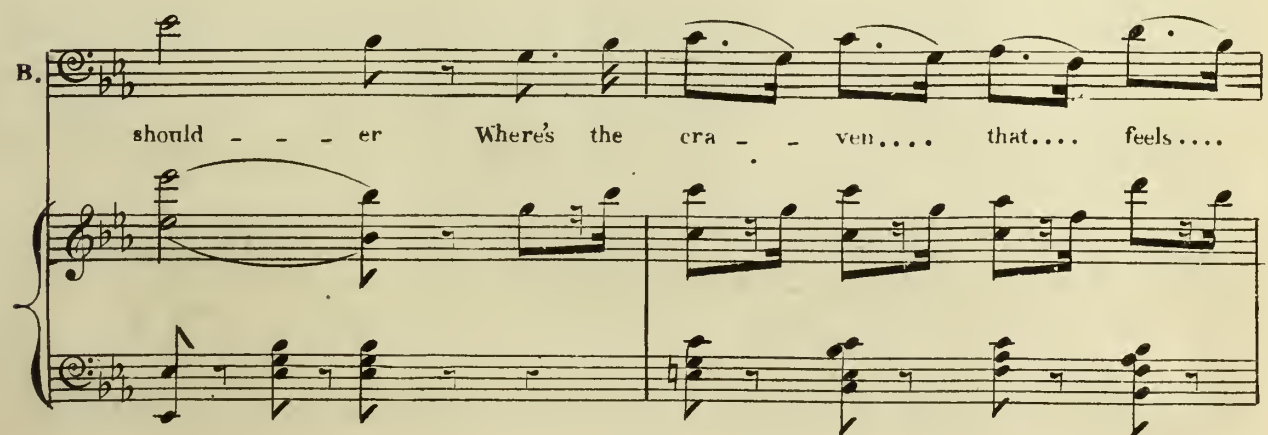
arms he'll no more en-fold her, For his du-ty is quite  
best of men get bold - - er When they feel a com-rade

B. 

clear. Should - er, Should - er, Where's the  
near.

B. 

cra - - ven... that... feels fear... Should - er, Should - er

B. 

should - - er Where's the cra - - ven... that... feels...

Close up your ranks The en - e - mys

B. fear. Close up your ranks The en - e - mys

Close up your ranks The en - e - mys

near Close up your ranks Who would shew fear.....

near Close up your ranks Who would shew fear.....

near Close up your ranks Who would shew fear.....

... Close up your ranks Shoulder to should - - er

... Close up your ranks Shoulder to should - - er

... Close up your ranks Shoulder to should - - er

*ff*

## No. 11.

## QUINTET.

PEPITA, INEZ, PEDRILLO, INICO &amp; BOMBARDOS.

**INEZ.**

*Presto.* Your

**PIANO.**

**PEDR.**

I. or - - ders have been o - beyed, sir, Great Heav'n's!

**PEPITA.**

Pr. what do I see? All the ar - range - - - - ments.... are

**P.** made, sir.

**INICO.**

Gracious me! Pe - pi - ta!

*p sfz sfz*

INEZ &amp; PEP:

BOM.

What! both our husbands here! Be si - - - lent! Keep

PED.

qui - - - et! But your two nie - - ces there they

BOM.

stand A - gain! How dare you! Be si - lent I com - mand....

PED.

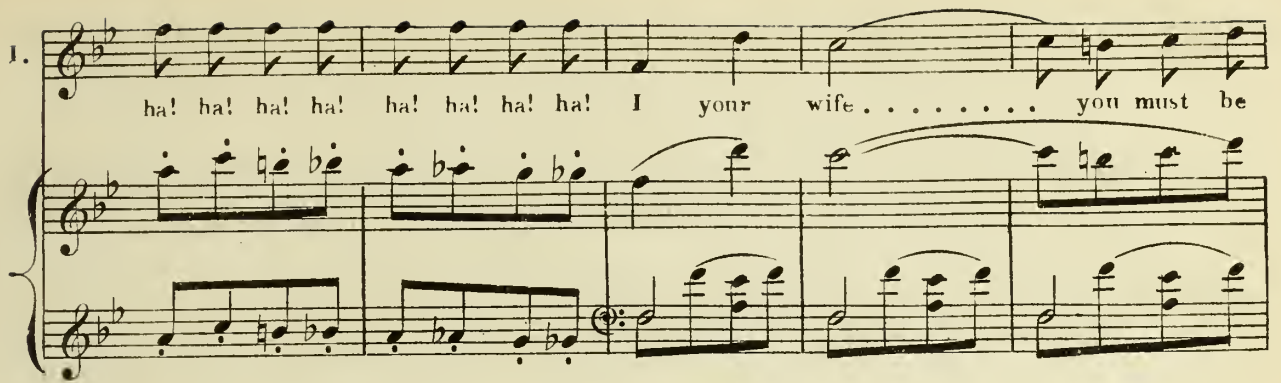
INEZ.

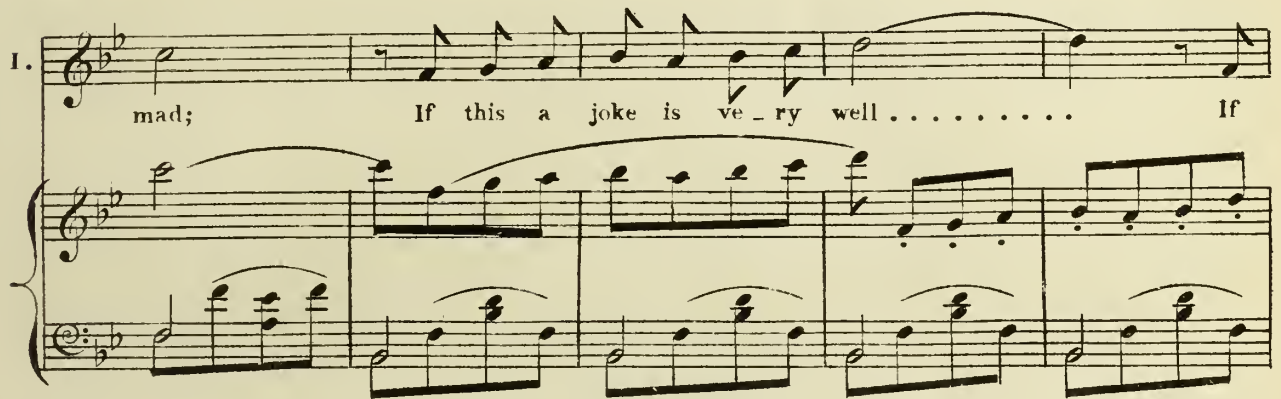
That is my wife!


Ha! ha! ha! ha! ha! ha! ha!

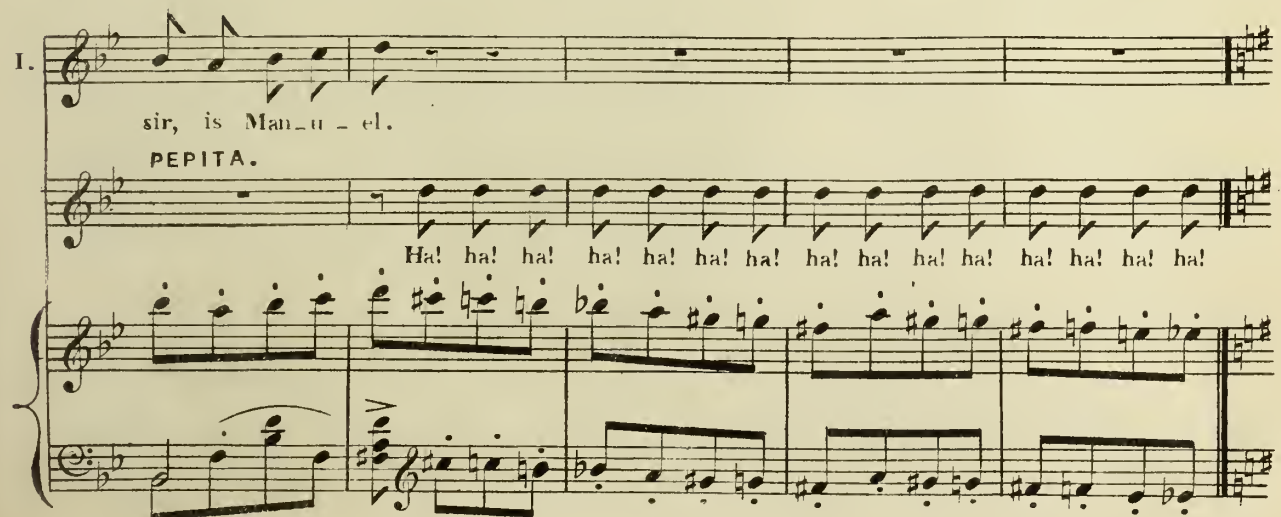
INICO.

And that is mine.

1.  ha! ha! ha! ha! ha! ha! ha! ha! I your wife . . . . . you must be

1.  mad; If this a joke is ve - ry well . . . . . If

1.  not it real - - - - ly is too bad My name, good

1.  sir, is Man - u - el.  
PEPITA.  
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

P. I your wife, you must be mad; You come it

P. ra - ther strong, you know. . . . . Poor young man it

P. real-ly is too bad; My name, good sir, is Di - e - go.  
PED. Man - u -

INIGO. PEPITA.  
And Di - e - go! Yes, we are men! Well, and what  
- el! Then they are men!

P. then? . . . . . Do you doubt it, pray? Who are you an - y

P. *sf* way? Do you doubt it, pray? Who are you? I swear I

P. swear by ev' - ry sort, of . . . thing I'm hap - pi - - ly re -

P. *rall:* - mem - bring . . . . . These sneers you'll rue These sneers you'll

*colla voce.*

**INEZ.** *pp*

Dis - guise de - fies A hus - band's eyes; It real - ly is too

**P.** *pp*

rue. Dis - guise de - fies A hus - band's eyes; It real - ly is too

**PED:** *pp*

In this dis - guise I doubt my eyes; It real - ly is quite

**INIGO.** *pp*

In this dis - guise I doubt my eyes; It real - ly is quite

**BOM:** *pp*

Dis - guise de - fies A hus - band's eyes; It real - ly is too

**In.**

bad To grieve so good a lad; I think it wise To

**P.p.**

bad To grieve so good a lad; I think it wise To

**P.**

sad To see de - ceit so bad, While each de - nies We

**I.**

sad To see de - ceit so bad, While each de - nies We

**B.**

bad To grieve so good a lad, I think it wise To

In. show sur - prise, Lest dan - ger should be near, ... Or en - e - mies to

Pep. show sur - prise, Lest dan - ger should be near, ... Or en - e - mies to

P. rec - og - nize Our wives to us so dear.... I - den - ti - ty is

I. rec - og - nize Our wives to us so dear.... I - den - ti - ty is

B. show sur - prise, Lest dan - ger should be near, ... Or en - e - mies to

In. fear.... Lest dan - ger should be near, Lest dan - ger should be near; Dis -

Pep. fear.... Lest dan - ger should be near, Lest dan - ger should be near, Dis -

P. clear.... Our wives to us so dear I - den - ti - ty is clear. In

I. clear.... Our wives to us so dear I - den - ti - ty is clear. In

B. fear.... Lest dan - ger should be near, Lest dan - ger should be near, Dis -

In. *- guise de - fies A hus - band's eyes; I think it wise To show surprise, It*

Pep. *- guise de - fies A hus - band's eyes; I think it wise To show surprise, It*

P. *this dis - guise I doubt my eyes; While each de - nies I doubt my eyes It's*

I. *this dis - guise I doubt my eyes; While each de - nies I doubt my eyes It's*

B. *- guise de - fies A hus - band's eyes; I think it wise To show surprise, It*

In. *is too sad to grieve the lad; Our con - duct is too bad But*

Pep. *is too sad to grieve the lad; Our con - duct is too bad But*

P. *real - ly sad Its much too sad It real - ly is too bad. I -*

I. *real - ly sad Its much too sad It real - ly is too bad I -*

B. *is too sad to grieve the lad; Our con - duct is too bad But*

In. *cres.*  
 dan - ger might be near.... Or en - e - mies to fear. It is on - ly  
 Pep.  
 dan - ger might be near Or en - e - mies to fear. It is on - ly  
 P.  
 - den - ti - ty is clear Our wives to us so dear Here we re - cog -  
 I.  
 - den - ti - ty is clear.... Our wives to us so dear Here we re - cog -  
 B.  
 dan - ger might be near Or en - e - mies to fear. It is on - - ly  
 Piano accompaniment with *cres.*

In. *f*  
 wise To a - void a sur - prise ..... Yes,  
 Pep. *f*  
 wise To a - void a sur - prise ..... Yes,  
 P. *f*  
 - nize 'Spite dis - guise 'Spite dis - guise ..... Yes,  
 I. *f*  
 - nize 'Spite dis - guise 'Spite dis - guise ..... Yes,  
 B. *f*  
 wise To a - void a sur - prise, ..... Yes,  
 Piano accompaniment with *f*

It is on-ly wise To a - - void sur - prise . . . . .  
 it is on-ly wise To a - - void sur - prise . . . . .  
 here we re-cog-nize Spite dis - guise, dis - guise . . . . .  
 here we re-cog-nize Spite dis - guise, dis - guise . . . . .  
 it is on-ly wise To a - - void sur - prise . . . . .

*ff*

BOM.

I

PED.

You  
 must get rid of them at an - y cost . . . . .  
*mf*

## INIGO.

P. take us for two fools Your senses you have lost

BOM: Your

B. im - pu - dence is such Your im - pu - dence is such I . . . .

B. blush with shame I know now who you are and what's your

B. lit - tle game: Our lit - tle game you real - - ly know!

PED:

BOM:

You fol - low a vile call - - - ing, To all

ho - - nest men ap - pall - ing, You are spies . . . . .

PED: &amp; INI:

.... Yes you are spies. What! we are spies! Ha! ha! ha!

ha! Excuse a laugh You real - ly must Ha!

P.&I. **BOM:**  
 ha! ha! ha! Dis-ci-pline di-vi-ded, Learn I have de-ci-ded

B. What shall be your lot What shall be your lot.... Gen-eral court mar-tial

B. Tri-al most im-par-tial Af-ter which Both

**INEZ.**  
 Oh, please not!

**PED: & INI:** **PEP:**  
 Both shot! Oh, please not!

B. shot!

**BOM:** **PED:**

Don't be a - fraid, 'twas but to fright-en them. To be

**INI:**

shot! To be shot!

*1<sup>o</sup> tempo.*  
**BOM:**

Have you a dun-geon deep-er than a - no - ther?... In it con-fine this

**B.**

per-son and his bro-ther... You'll be a - lone then... take your oaths,

INEZ.  
Pe - dril - - lo

B.  
When in the ward - robe with the clothes.

*p dolce*

Iz.  
makes my heart feel sore.

PEP:  
Poor In - - i - - go! I daren't say

PED:  
more We're out of luck, I must con - fess Was e - - ver

INICO.

*p e cresc.*

I.  
such a hor - - rid mess A hor - - - rid

*dim.*

**INEZ.**  
*pp*  
Dis - guise de - fies... A hus - band's eyes; It

**PEP:**  
*pp*  
Dis - guise de - fies... A hus - band's eyes; It

**PED:**  
*pp*  
In this dis - guise I doubt my... eyes; It

**I.**  
*pp*  
mess. In this dis - guise I doubt my... eyes; It

**BOM:**  
*pp*  
Dis - guise de - fies A hus - band's eyes; It

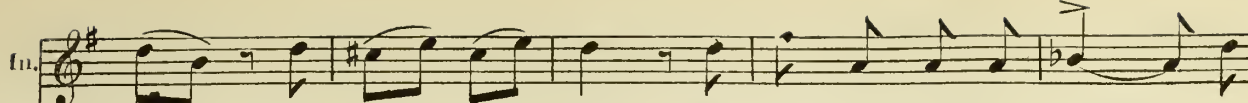
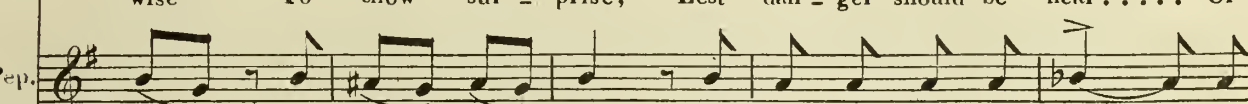
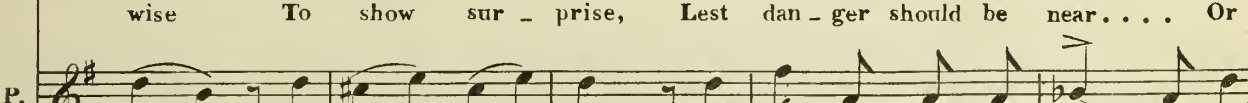
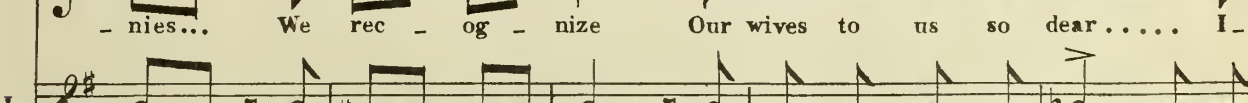
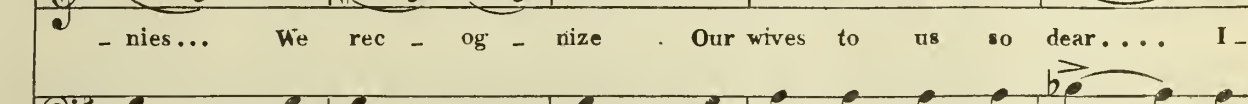

**In.**  
real - ly is too bad To grieve so good a lad; I think it


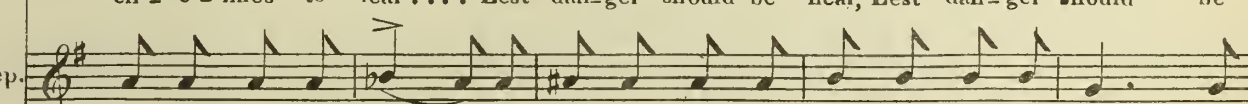
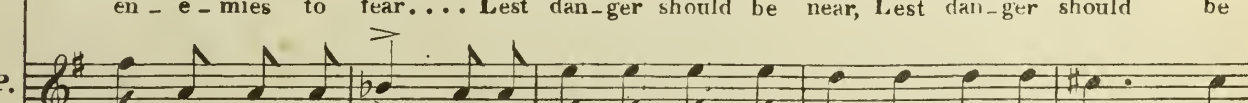
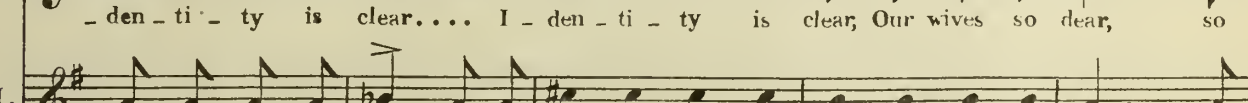
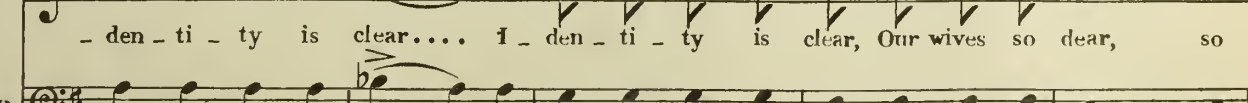
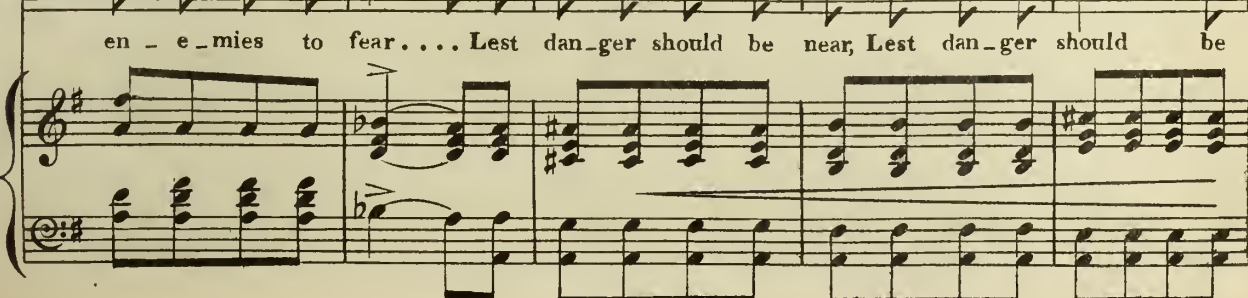
**Pep**  
real - ly is too bad To grieve so good a lad; I think it

**P.**  
real - ly is quite sad To see de - ceit so bad, While each de -

**I.**  
real - ly is quite sad To see de - ceit so bad, While each de -

**R.**  
real - ly is too bad To grieve so good a lad; I think it

In.  wise To show sur - prise, Lest dan - ger should be near. . . . Or  
 Pep.  wise To show sur - prise, Lest dan - ger should be near. . . . Or  
 P.  - nies... We rec - og - nize Our wives to us so dear. . . . I -  
 I.  - nies... We rec - og - nize . Our wives to us so dear. . . . I -  
 B.  wise To show sur - prise, Lest dan - ger should be near. . . . Or  


In.  en - e - mies to fear. . . . Lest dan - ger should be near, Lest dan - ger should be  
 Pep.  en - e - mies to fear. . . . Lest dan - ger should be near, Lest dan - ger should be  
 P.  - den - ti - ty is clear. . . . I - den - ti - ty is clear, Our wives so dear, so  
 I.  - den - ti - ty is clear. . . . I - den - ti - ty is clear, Our wives so dear, so  
 B.  en - e - mies to fear. . . . Lest dan - ger should be near, Lest dan - ger should be  


*pp*

In. near, Dis - guise de - fies A hus - band's eyes; I think it wise To

Pep. near, Dis - guise de - fies A hus - band's eyes; I think it wise To

P. dear, In such dis - guise I doubt my eyes While each de - nies I

I. dear, In such dis - guise I doubt my eyes While each de - nies I

*pp*

B. near, Dis - guise de - fies A hus - band's eyes; I think it wise To

In. show surprise, It is too sad to grieve the lad; Our con - duct is too

Pep. show surprise, It is too sad to grieve the lad; Our con - duct is too

P. doubt my eyes, Its real - ly sad its much to bad, It real - ly is too

I. doubt my eyes, Its real - ly sad its much to bad, It real - ly is too

B. show surprise, It is too sad to grieve the lad; Our con - duct is too

In. *bad,* But dan - ger might be near, . . . . Or en - e - mies to

Pep *bad,* But dan - ger might be near, Or en - e - mies to

P. *bad,* I - den - ti - ty is clear, Our wives to us so

I. *bad,* I - den - ti - ty is clear, . . . . Our wives to us so

B. *bad,* But dan - ger might be near, Or en - e - mies to

In. *cresc:* fear, It is on - - ly wise To a - void a sur -

Pep fear, It is on - - ly wise To a - void a sur -

P. dear\_ Here we re - cog - - nize Spite dis - guise spite dis -

I. dear\_ Here we re - cog - - nize Spite dis - guise spite dis -

B. fear, It is on - - ly wise To a - void a sur -

In. *f*  
- prise . . . . . Yes it is on - ly wise

Pep. *f*  
- prise . . . . . Yes it is on - ly wise

P. *f*  
- guise . . . . . Yes here we re - cog - nize

I. *f*  
- guise . . . . . Yes here we re - cog - nize

B. *f*  
- prise . . . . . Yes it is on - ly wise

In.  
To a - - void sur - prise . . . . .

Pep.  
To a - - void sur - prise . . . . .

P.  
Spite dis - - guise dis - guise . . . . .

I.  
Spite dis - - guise dis - guise . . . . .

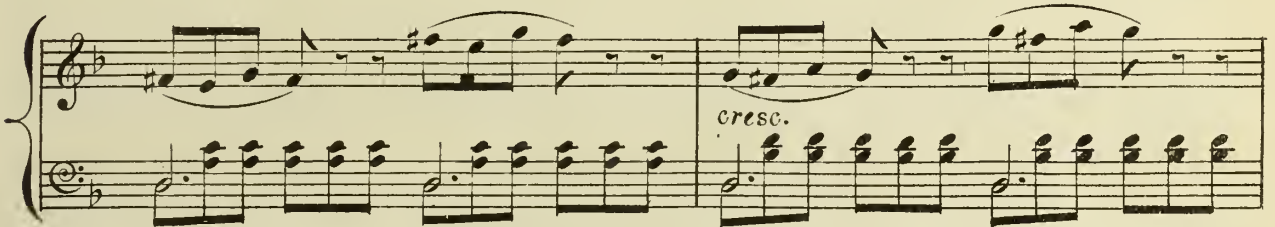

B.  
To a - - void sur - prise . . . . .

## Nº 12.

## CHORUS.

*Allegro agitato.*

PIANO.



SOP:

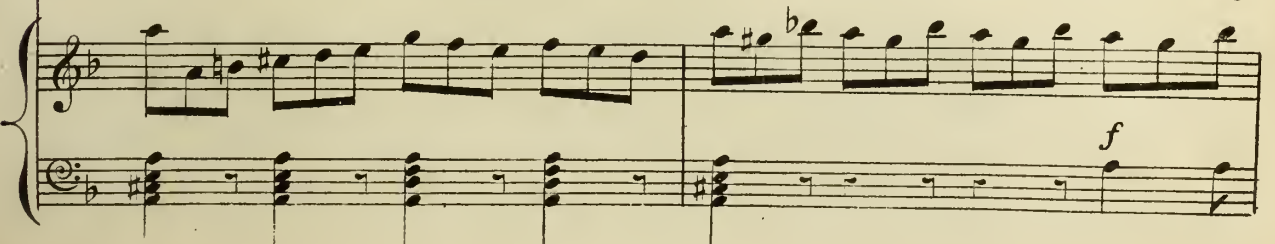
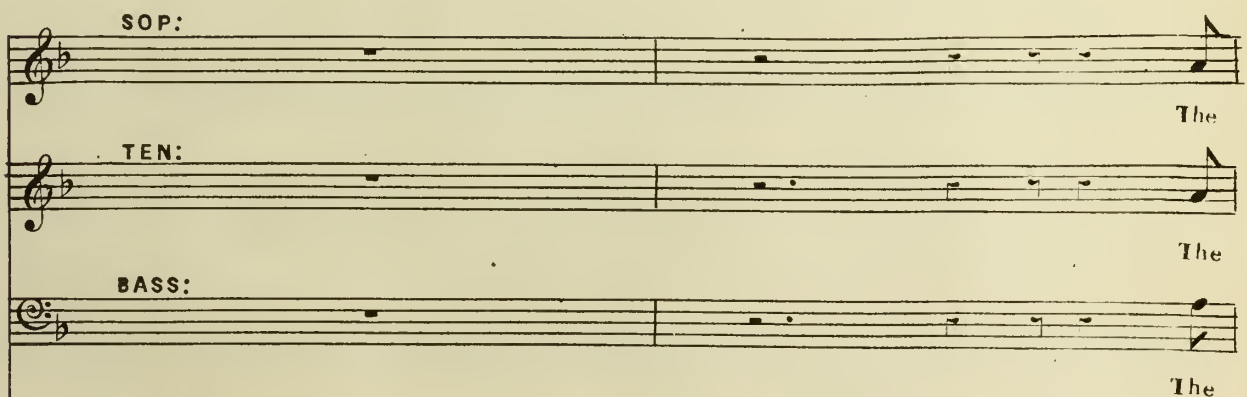
TEN:

BASS:

The

The

The



news . . . . . is most . . . . . sur - pris - - - - ing And

news . . . . . is most . . . . . sur - pris - - - - ing And

news . . . . . is most . . . . . sur - pris - - - - ing And

fills us all with fear, . . . . . A -

fills us all with fear, . . . . . A -

fills us all with fear, . . . . . A -

- gainst . . . . . our loy - - - - al ris - - - - ing The

- gainst . . . . . our loy - - - - al ris - - - - ing The

- gainst . . . . . our loy - - - - al ris - - - - ing The

o - - ther side ap - - - pear . . . . . With

o - - ther side ap - - - pear . . . . . With

o - - ther side ap - - - pear . . . . . With

for - - ces . most tre - - men - - - dous, Pa - ta -

for - - ces most tre - - men - - - dous, Pa - ta -

for - - ces most tre - - men - - - dous, Pa - ta -

- ques . . . . . is on his way, . . . . . And

- ques . . . . . is on his way, . . . . . And

- ques . . . . . is on his way, . . . . . And

what . . . . . is more . . . . . stu - pend - - - - ous, We're

what . . . . . is more . . . . . stu - pend - - - - ous, We're

what . . . . . is more . . . . . stu - pend - - - - ous, We're

bound to say Pa - ta - ques Pa - ta -

bound to say Pa - ta - ques Pa - ta -

bound to say Pa - ta - ques Pa - ta -

- ques may win . . . . . the day.

- ques may win . . . . . the day.

- ques may win . . . . . the day.

This musical score is for a piano piece, page 119. It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The first system begins with a *pp* (pianissimo) dynamic marking. The melody in the right hand is composed of eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment using chords and single notes. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

*Allegro Vivo.*

First system of musical notation. Treble and bass staves. Treble clef, key of D major (two sharps), 3/4 time. The melody is in the treble, starting with a quarter note D, followed by eighth notes. The bass line consists of chords. A dynamic marking *p* (piano) is present.

Second system of musical notation. Treble and bass staves. Treble clef, key of D major (two sharps), 3/4 time. The melody continues in the treble. The bass line consists of chords.

BOM:

Hark I can hear the trumpet sound - ing He comes to

Third system of musical notation. Treble and bass staves. Treble clef, key of D major (two sharps), 3/4 time. The vocal melody enters in the treble. The piano accompaniment is in the bass. A dynamic marking *mf* (mezzo-forte) is present.

Fourth system of musical notation. Treble and bass staves. Treble clef, key of D major (two sharps), 3/4 time. The vocal melody continues in the treble. The piano accompaniment is in the bass. A dynamic marking *mf* (mezzo-forte) is present.

earn . . . . . his just de - sert

Wait till you see him set a -

Fifth system of musical notation. Treble and bass staves. Treble clef, key of D major (two sharps), 3/4 time. The vocal melody continues in the treble. The piano accompaniment is in the bass.

- bound - ing We'll have him roll - - ing in the dirt.

*f* Hark I can hear the 'trumpet sound - ing He comes to earn . . . . his just de -

*f* Hark I can hear the trumpet sound - ing He comes to earn . . . . his just de -

*f* Hark I can hear the trumpet sound - ing He comes to earn . . . . his just de -

- sert Wait till you see him set a -

- sert Wait till you see him set a -

- sert Wait till you see him set a -

- bound - ing We'll have him roll - ing in the dirt.

- bound - ing We'll have him roll - ing in the dirt.

- bound - ing We'll have him roll - ing in the dirt.

## MY EXCELLENT FRIEND.

BOMBARDOS &amp; PATAQUES.

*Allegro Moderato.*

First system of the piano introduction. Treble and bass staves in G major, 2/4 time. The melody in the treble staff begins with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The bass staff provides harmonic support with chords and single notes.

Second system of the piano introduction. Continues the melody and accompaniment from the first system.

Third system of the piano introduction. The treble staff has a 'trump' marking above the first measure. The system concludes with the vocal entry for 'PAT:'.

First system of the vocal and piano section. The vocal part (P.) enters with the lyrics 'ex - cel - lent friend, Bom - bar - dos. My dear - est and best Pa - ta - ques'. The piano accompaniment features a rhythmic pattern of eighth notes in the treble and chords in the bass.

Second system of the vocal and piano section. The vocal part continues with 'If I could on - ly get a chance!' (PAT:) and 'Wait till I lead you such a dance!' (B.). The piano accompaniment continues with its rhythmic pattern.

P *ex - cel - lent friend, Bombar - dos.* My

B My dear - est and best Pa - ta - ques

P *cresc. e animando.*  
*ex - cel - lent friend, Bombar - dos.* Bom - bar - dos! Bombardos and Pa - ta -

B Pa - ta - ques Bom - bar - dos and Pa - ta -

P *f* - ques Bombar - dos Bombardos and Pa - ta - ques *f* Bombardos Pa - ta - ques.

B *f* - ques Pa - ta - ques Bombar - dos Bombardos and Pa - ta - ques *f* Bombardos Pa - ta - ques.

S

PAT:

May I hope my friend that you'll excuse The liber-ty I take in thus ap-pear-ing

BOM:

How could an-y man re-fuse Wel-come to one who's so en-dear-ing

PAT:

Real-ly I thought 'twas ra-ther hard Find-ing that I was not in-vi-ted

BOM:

I'm glad you've come with-out a card, I'm charm'd I'm per-fect-ly de-light-ed

**PAT:** If I could on-ly get a chance! **BOM:** Wait till I lead you such a dance! **PAT:** My

**P.** excellent friend, Bombardos. My dearest and best Pata-ques My ex-cel-lent friend Bombar-

*cresc e animando.*

**P.** -dos Bombar - dos Bombar - dos and Pa - ta - ques Bombar -

**BOM:**

Pa - ta - ques Bom - bar - dos and Pa - ta - ques Pa - ta - ques Bombar -

*cresc e animando.*

**P.** - dos Bombar - dos and Pa - ta - ques *f* Bombar - dos *f* Pa - ta - ques.

**B.** - dos Bombar - dos and Pa - ta - ques *f* Bombar - dos *f* Pa - ta - ques.

## Nº 14.

## VIVANDIÈRE'S DUET.

*Marziale.*

PIANO. *f*

*Cres:* *ff*

INEZ. PEPITA.

We are not de - mure or shy, Are we, dear - est? No, not we.

*p*

*P*

We are best des - cribed as sly, Pert and pret - ty, all a - gree.

INEZ.

Sol - diers we are not a - fraid of, They are more a - fraid of us;

ri - - - tard.

I. Chic and go is what we're made of, Tho' so much is made of us.

*colla voce.*

PEP:  
*a tempo.*

Rank and file all per - se - cute us With their prais - es of our charms,

*a tempo.*

(Tenderly) ri - - - tard

P. And the of - fi - cers sa - lute us, Or to us pre - sent their arms.

*p* ri - - - tard

*f a tempo.*

ri - - - tard.

P. And the of - fi - cers salute us, Or to us pre - sent their arms . . . . .

*f*

I. And the of - fi - cers salute us, Or to us pre - sent their arms . . . . .

*f a tempo.*

*ri - - - tard.*

*mf*

P. Oh! 'tis a pleasant and ro - man - tic task, With a glug, glug, glug, from a

*mf*

I. Oh! 'tis a pleasant and ro - man - tic task, With a glug, glug, glug, from a

*mf scherz.*

P. brim-ming flask, Thus to pour the li-quad sweet Down the throats that like it neat,

I. brim-ming flask, Thus to pour the li-quad sweet Down the throats that like it neat,

P. Glug, glug, glug, come pledge the fair; Al - lons! vi - vent les vi - van - dières. Al -

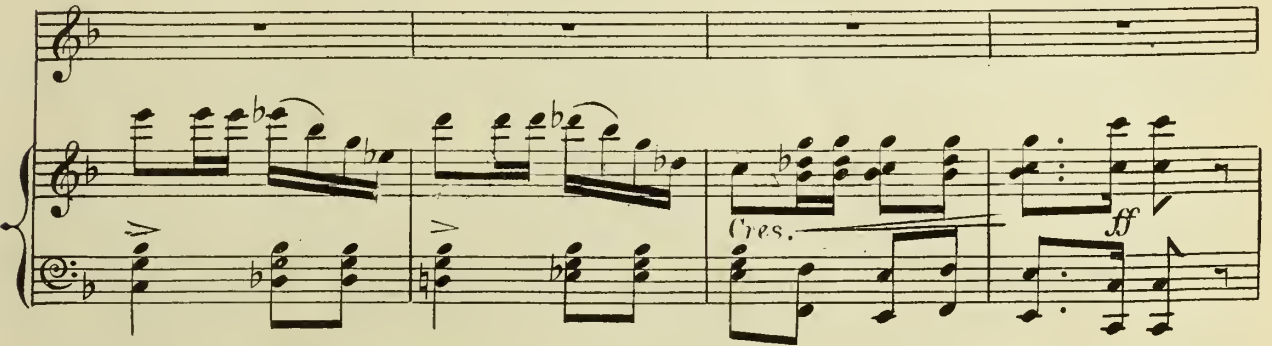
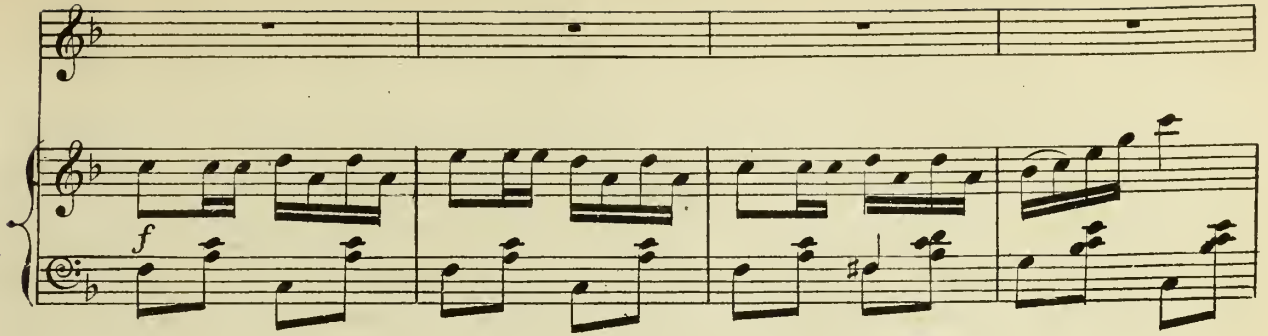
*f*

I. Glug, glug, glug, come pledge the fair; Al - lons! vi - vent les vi - van - dières. Al -

*f*

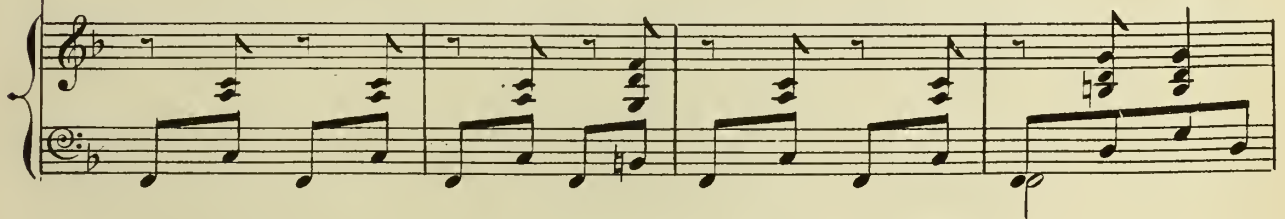
P. - lons! vi - vent les vi - van - dières les vi - van - dières.....

I. - lons! vi - vent les vi - van - dières les vi - van - dières.....



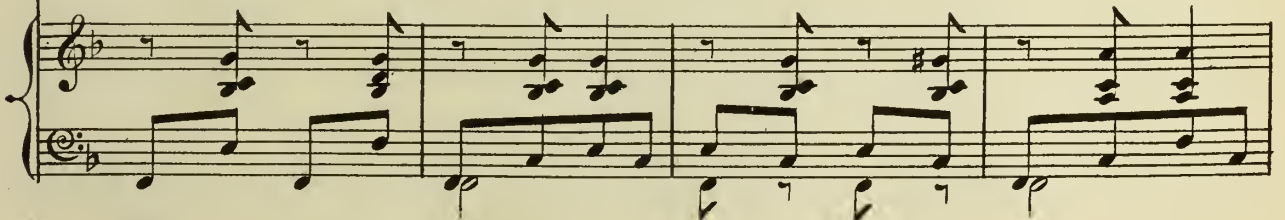
PEP.

We have both stood un - der fire, We're like sea - soned vet' - rans tough;



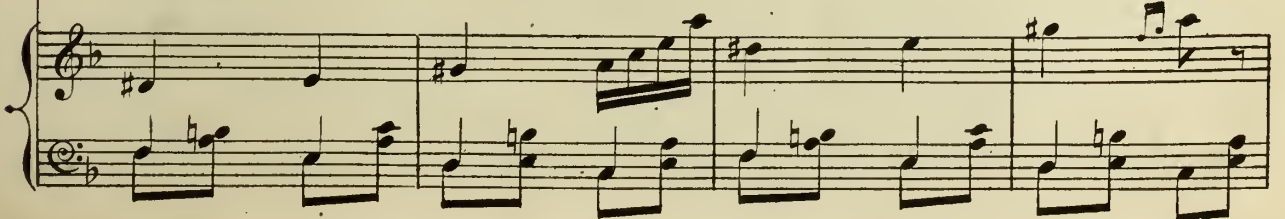
P.

Puffs of pow - der but in - spire Yearn - ing for the pow - der puff,



INEZ.

Bul - lets car - ried on by us are, Will be till we're car - ried off



*rit.*

I. By a bul - let or a Hus - sar - Shot, that is, or mar - ried off.

*colla voce.*

**PEP.**  
*a tempo.*

Sie - ges we've so of - ten been in, If ex - pe - ri - ence can teach,

P. *rit.*

We shall sure, when wed - lock seen in, Gar - ments wear to knee that reach.

**f** *a tempo.*

P. **f**

We shall sure, when wed - lock seen in, Garments wear to knee that reach . . . . .

I. **f**

We shall sure, when wed - lock seen in, Garments wear to knee that reach . . . . .

**f** *a tempo.*

P. Ah 'tis a pleasant and ro-man-tic task With a glug, glug, glug from a brimming flask

I. Ah 'tis a pleasant and ro-man-tic task With a glug, glug, glug from a brimming flask

*rit - - - ard.*

P. Thus to pour the li- quid sweet Down the throats that like it neat

I. Thus to pour the li- quid sweet Down the throats that like it neat

*a tempo.*

P. Glug, glug, glug come pledge the fair Al- lons vi- vent Les vi- vandieres al-

I. Glug, glug, glug come pledge the fair Al- lons vi- vent Les vi- vandieres al-

*a tempo.*

P. - lons vi- vent Les vi- van- dieres les vi- - van- dieres...

I. - lons vi- vent Les vi- van- dieres les vi- - van- dieres...

## Nº 15.

## SONG

## I DO NOT DARE.

PEPITA.

*Moderato.*

PIANO. *mf*

The piano introduction is in G major, 6/8 time, marked Moderato. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The bass line consists of a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2. The piece ends with a double bar line and a repeat sign.

PEPITA.

1. How like a babe, he's calm-ly sleep-ing, No wrin-kle mars his handsome  
2. His sleep shall be by me un-bro-ken, From sud-den noise his nerves I'll

The vocal melody for Pepita's first line is in G major, 3/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment is in G major, 3/4 time, marked p. It begins with a treble clef and a key signature of two sharps (F# and C#). The bass line consists of a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2. The piano accompaniment is in G major, 3/4 time, marked p. It begins with a treble clef and a key signature of two sharps (F# and C#). The bass line consists of a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2.

P. face, . . . . . His beau-ty sleep, un-check'd I'm keep - - ing; What  
save, . . . . . No wa-king word shall here be spo - - ken, No

The vocal melody for Pepita's second line is in G major, 3/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment is in G major, 3/4 time, marked p. It begins with a treble clef and a key signature of two sharps (F# and C#). The bass line consists of a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2. The piano accompaniment is in G major, 3/4 time, marked p. It begins with a treble clef and a key signature of two sharps (F# and C#). The bass line consists of a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2.

P. no-ble pose! what man-ly grace! Now a smile is ex-tend-ing,  
draught of air a lock shall wave... I a kiss might be steal-ing,

The vocal melody for Pepita's third line is in G major, 3/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment is in G major, 3/4 time, marked p. It begins with a treble clef and a key signature of two sharps (F# and C#). The bass line consists of a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2. The piano accompaniment is in G major, 3/4 time, marked p. It begins with a treble clef and a key signature of two sharps (F# and C#). The bass line consists of a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2.

P. In his dreams no a-larm; A kiss would p'raps he lend' - - -  
'Tis my own I but take; No, so a-cute his feel - - -

P. - - ing To love a charm.... Tho' ho-som, is  
- ing, Hed p'raps a - - wake. *p* *espressivo*

P. swell - ing With lov - ing care,... Stern fate is re -

P. - pell - ing; No! no! no! no! no! no! I do not dare. *mf*

## FINALE.

PEPITA, INEZ, PEDRILLO, INIGO, PATAQUES, BOMBARDOS &amp; CHORUS.

*Allegro.*

PIANO. *mf e cresc.*

*f*

SOP:

*ff*

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing

TEN:

*ff*

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing

BASS:

*ff*

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing

*ff*

Now no long - er dan - ger fear - ing, To her faith - ful friends ap - pear - ing,

Now no long - er dan - ger fear - ing, To her faith - ful friends ap - pear - ing,

Now no long - er dan - ger fear - ing, To her faith - ful friends ap - pear - ing,

We at last shall sure - ly see, She who soon our Queen shall be,

We at last shall sure - ly see, She who soon our Queen shall be,

We at last shall sure - ly see, She who soon our Queen shall be,

We at last shall sure - ly see, See who shall our Sovereign be . . . . .

We at last shall sure - ly see See who shall our Sovereign be . . . . .

We at last shall sure - ly see See who shall our Sovereign be . . . . .

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing,

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing,

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing,

Safe from all dan - ger fear - - - ing, To her faith - ful

Safe from all dan - ger fear - - - ing, To her faith - ful

Safe from all dan - ger fear - - - ing, To her faith - ful

friends ap - pear - ing, We at last shall sure - ly see, We shall

friends ap - pear - ing, We at last shall sure - ly see, We shall

friends ap - pear - ing, We at last shall sure - ly see, We shall

sure - - ly see She who shall our sovereign be

sure - - ly see She who shall our sovereign be

sure - - ly see She who shall our sovereign be

Bom:

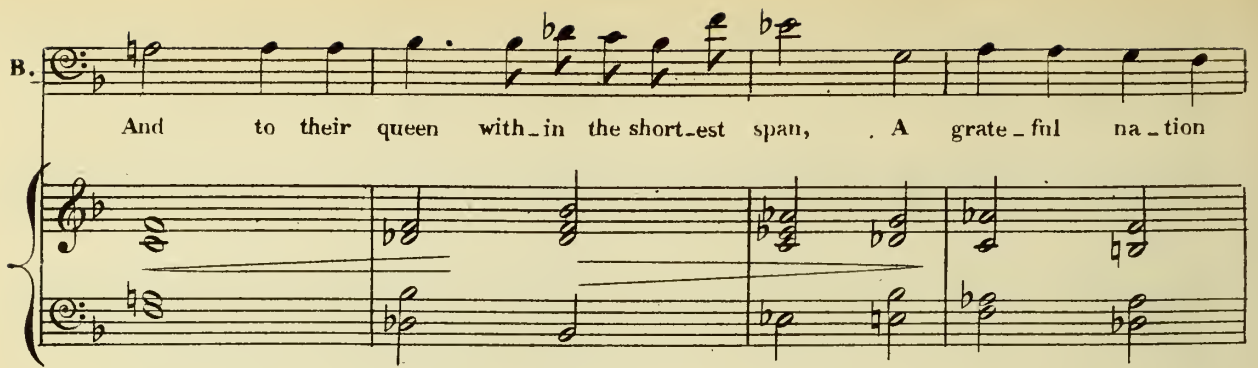
At last,

She who shall our sove - reign be . . . . .

She who shall our sove - reign be . . . . .

She who shall our sove - reign be . . . . .

nothing can defeat my plan, . . . . The throne and sovereign in my hand I see, . . . .

B. 

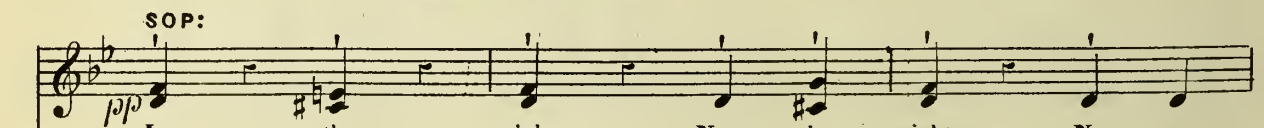
And to their queen with\_in the short-est span, A grate-ful na-tion

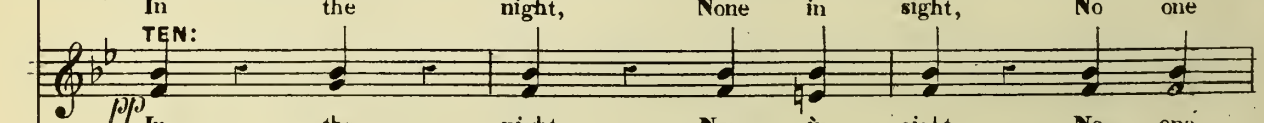
B. 

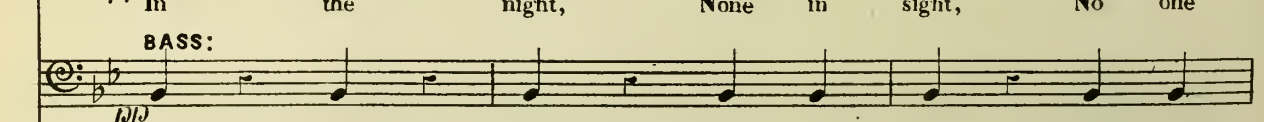
soon shall bend the knee. . . . . *moderato.*

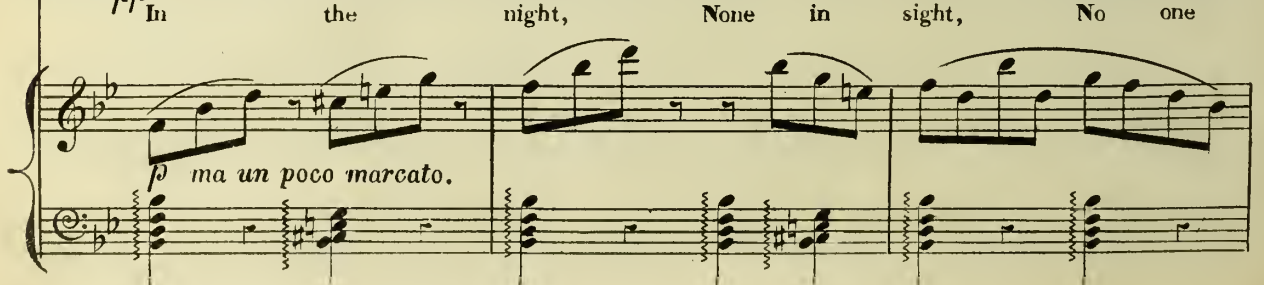
B. 

But list-en! It is midnight!

SOP: 

TEN: 

BASS: 

*p* *ma un poco marcato.* 

near . . . . . Mid - - night sounds, Mid - night

near . . . . . Mid - - night sounds, Mid - night

near . . . . . Mid - - night sounds, Mid - night

sounds, 'Tis mid - - night Not a

sounds, 'Tis mid - - night Not a

sounds, 'Tis mid - - night Not a

sound . . . . . Not a sound . . . . .

sound . . . . . Not a sound . . . . .

sound . . . . . Not a sound . . . . .

Mid - - - night sounds... 'Tis.... mid - - - -

Mid - - - night sounds 'Tis mid - - - -

Mid - - - night sounds 'Tis.... mid - - - -

- night Not a sound Not a sound . . . . .

- night Not a sound Not a sound . . . . .

- night Not a sound Not a sound . . . . .

*1<sup>o</sup> tempo.*

*1<sup>o</sup> tempo.*

*f*

*f* The Queen! . . . . . The Queen! . . . . . Here

*f* The Queen! . . . . . The Queen! . . . . . Here

*f* The Queen! . . . . . The Queen! . . . . . Here

comes our gra - cious Queen . . . . .

comes our gra - cious Queen . . . . .

comes our gra - cious Queen . . . . .

INIGO.

Who is

I. this? Pe - pi - ta! As king, then I'm pre - -

- pared to .... meet .... her Your cheek is most sur - pris - ing, Your

PED:

cheek is most sur - pris - ing Pe - pi - ta! This dis - guise! At

BOM:

PEP:

an - y cost Keep per - - fect si - - lence, or we are lost.

Pep:

RECIT:

Pep My friends, before your sove-reign mounts her throne,...

*Allegro.*

*fp* *mf*

Pep A step which she in-tends to take a -

Pep - lone, She thinks it on-ly due to all of you, To tell you

Pep plain - - ly what she means to do.

*f*

*Allegro.*

ff

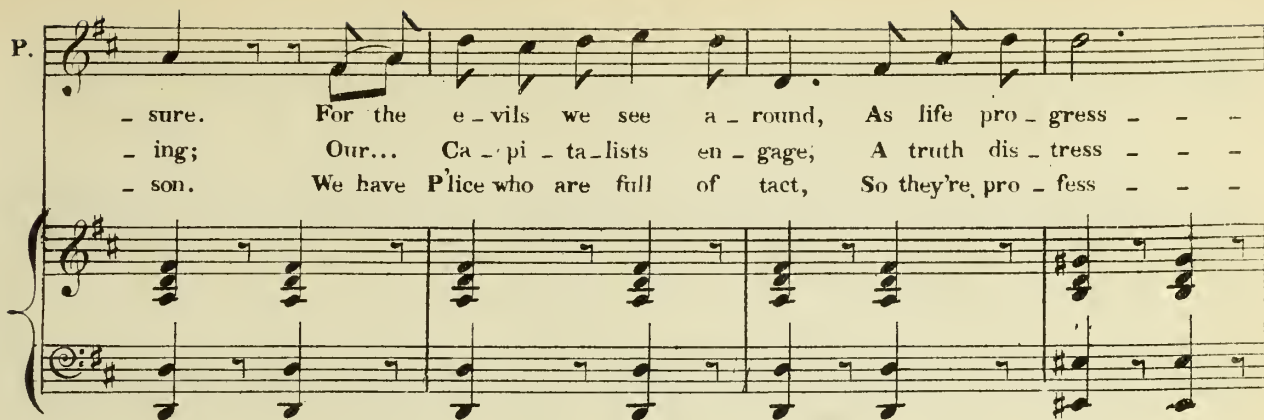
PEPITA.

1. When as sove-reign here I reign, Ev' - ry mea - - -  
 2. There is pi - ti - ful lack of work, Though men are will - - -  
 3. There are An - archists who de - light, With lit - tle rea - - -

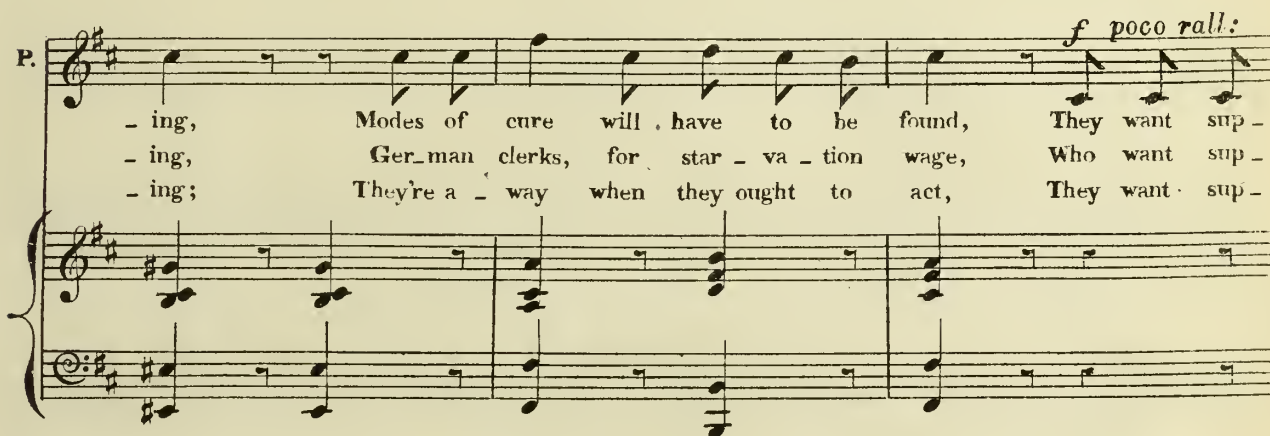
*p*

P.

- sure Shall be passed; I will spare no pain To give you plea - - -  
 - ing, A - gi - ta - tors in - cite to shirk, Thus la - bour kill - - -  
 - son, In tall talk a - bout dy - na - mite, To work their trea - - -

P. 

- sure. For the e - vils we see a - round, As life pro - gress - - -  
 - ing; Our... Ca - pi - ta - lists en - gage; A truth dis - tress - - -  
 - son. We have P'lice who are full of tact, So they're pro - fess - - -

P. 

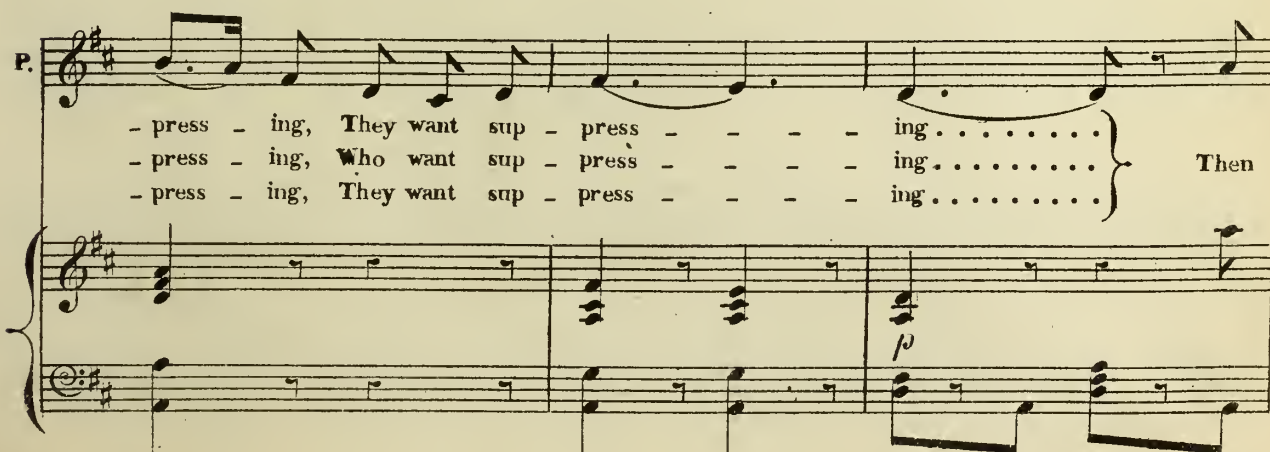
- ing, Modes of cure will have to be found, They want sup -  
 - ing, Ger - man clerks, for star - va - tion wage, Who want sup -  
 - ing; They're a - way when they ought to act, They want sup -

*f poco rall:*

P. 

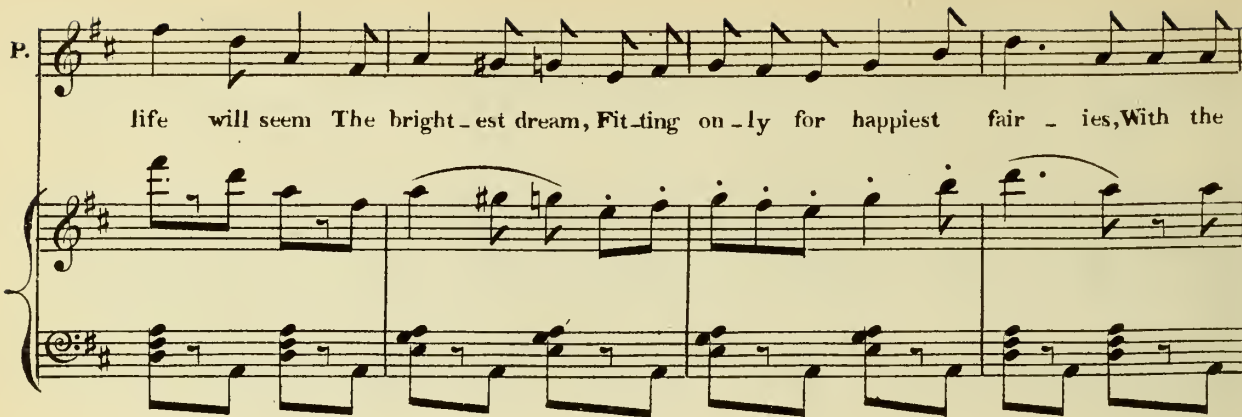
- press - - - ing, They want sup - press - ing, They want sup -  
 - press - - - ing, Who want sup - press - ing, Who want sup -  
 - press - - - ing, They want sup - press - ing, They want sup -

*a tempo. leggiero.*

P. 

- press - ing, They want sup - press - - - ing. . . . .  
 - press - ing, Who want sup - press - - - ing. . . . . } Then  
 - press - ing, They want sup - press - - - ing. . . . .

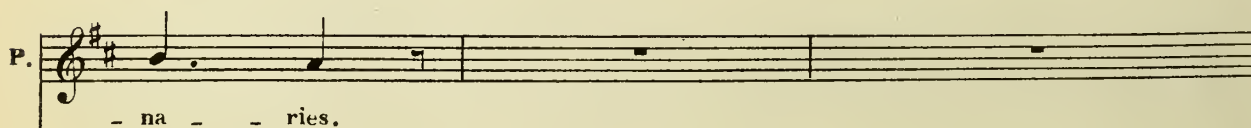
*p*

P. 

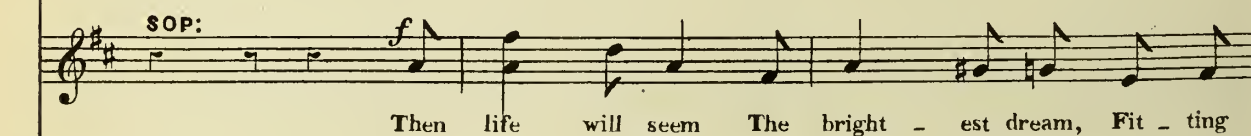
life will seem The bright - est dream, Fit - ting on - ly for happiest fair - ies, With the

P. 

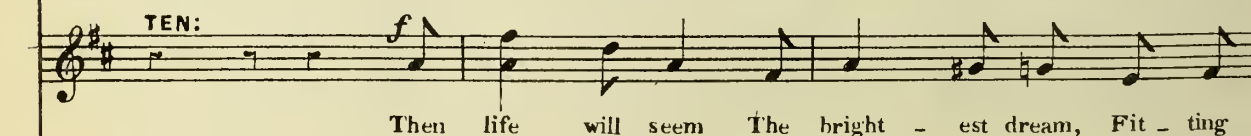
joys I've plann'd, You'll un - der - stand, In the land of the grand Ca -

P. 

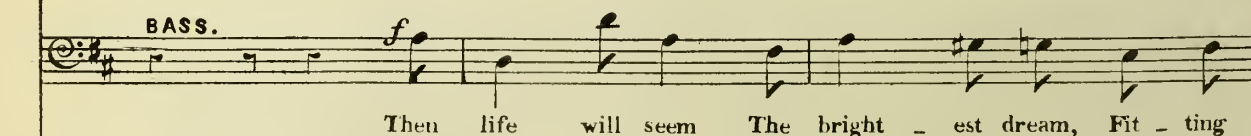
- na - - ries.

**SOP:** 

Then life will seem The bright - est dream, Fit - ting

**TEN:** 

Then life will seem The bright - est dream, Fit - ting

**BASS:** 

Then life will seem The bright - est dream, Fit - ting



on - ly for hap - piest fair - - ies With the joys I've plann'd, You will

on - ly for hap - piest fair - - ies With the joys I've plann'd, You will

on - ly for hap - piest fair - - ies With the joys I've plann'd, You will

un - der-stand, In the land of the grand Ca - na - ries.

un - der-stand, In the land of the grand Ca - na - ries.

un - der-stand, In the land of the grand Ca - na - ries.

1. & 2. 3. *ff*

*Allegro Marziale.*

First system of the piano introduction. Treble and bass staves in 2/4 time, key of B-flat major. The treble staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The music features eighth-note patterns in the right hand and quarter-note chords in the left hand.

Second system of the piano introduction, continuing the rhythmic and harmonic patterns from the first system.

Third system of the piano introduction, marked with a forte (*f*) dynamic. The music continues with similar eighth-note and quarter-note figures.

Fourth system of the piano introduction, concluding the instrumental section with a final cadence.

**SOP.**  
*p* Good gra - cious, what does all this mean?

Soprano vocal line starting with a piano (*p*) dynamic. The melody is simple and matches the lyrics.

**TEN.**  
*p* Good gra - cious, - what does all this mean?

Tenor vocal line starting with a piano (*p*) dynamic. The melody is simple and matches the lyrics.

**BASS.**  
*p* Good gra - cious, what does all this mean?

Bass vocal line starting with a piano (*p*) dynamic. The melody is simple and matches the lyrics.

Piano accompaniment for the vocal section. It features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some sixteenth-note passages.

PATA.

*Più Presto.*

It means that I forewarned have been.

Pa-ta-ques, Pa-ta - ques is

Pa-ta-ques, Pa-ta - ques is

Pa-ta-ques, Pa-ta - ques is

*Più Presto.*

I think well planned; At last you're

here!

here!

here!

*fp*

Young la - dy, you have lost the trick. I

caught.

INIGO.

fear I've lost the trick To lose a throne, there's no dis -

I.

- guis - ing, So sud - den - ly is most sur - pris - - ing.

PATA.

At once ar -

INIGO.

*mf*

And now it's clear that I have

P. - rest this base im - pcs - tor

*mf*

PATA.

I. lost her. What say you now, my wor - thy friend?

BOM:

A game well

*p*

B. played out to the end.

PATA.

My

1º Tempo.

BOM.

PATA.

P. ex - cel - lent friend Bom - bar - dos. My dear - est and best Pa - ta - ques I

P. *thought, - my friend Bom-bar - dos I'd... make you... dance, I'd... make you*  
 BOM:

*If I could on - ly get a*  
*cres.*

P. *dance I.... thought, my... friend, I'd... make you...*

B. *chance If I could on - ly.... get a*

*Poco più lento.*

P. *dance.*

B. *chance.*

*ff* *What a shock - - - ing come down For a*

*ff* *What a shock - - - ing come down For a*

*ff* *What a shock - - - ing come down For a*

*Poco più lento.*

*f* *cresc.*

new - ly - made queen, Such a fall from a

new - ly - made queen, Such a fall from a

new - ly - made queen, Such a fall from a

throne Sure ne - ver was seen . . . . .

throne Sure ne - ver was seen . . . . .

throne Sure ne - ver was seen . . . . .

1º Tempo. PEP.

Though the

Sure ne - ver was seen . . . . .

Sure ne - ver was seen . . . . .

Sure ne - ver was seen . . . . .

1º Tempo.

P. vic - to - ry's yours to - day, You'll still be learn - - - ing, That the

P. lane is long Pa - ta - ques, That has no turn - - - ing. Should I

P. reign, of all things the worst, You're doubtless guess - - - ing, For you,

P. you're the ve - - ry first We'll start sup - press - - -

P. - ing, We'll start sup - press - - ing, sup - press - - ing, sup -

*a tempo.*

INEZ &amp; PEP:

- press - - - ing . . . . . Then life will seem the bright - est dream Fit - ting

on - ly for happ' - est fair - ies With joys I've plann'd you'll un - der - stand In the

land of the grand Ca - na - ries. .

SOP.

Then life will seem the bright - est dream Fit - ting

TEN.

Then life will seem the bright - est dream Fit - ting

BASS.

Then life will seem the bright - est dream Fit - ting

on - ly for happ - iest fai - res With joys she has plannd You will all un - der - stand In the

*piu presto.*

land of Ca - na - ries In the land . . . . . of the Ca -

*ff piu presto.*

- na - - - - ries In the land . . . . . in the

land . . . . . of the grand Ca - na - - - ries of the grand Ca -

land . . . . . of the grand Ca - na - - - ries of the grand Ca -

land . . . . . of the grand Ca - na - - - ries of the grand Ca -

- na - - - - ries.

- na - - - - ries.

- na - - - - ries.

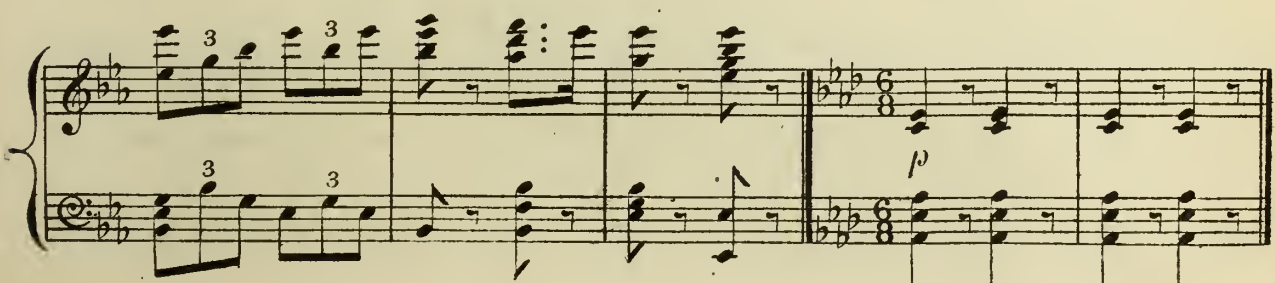
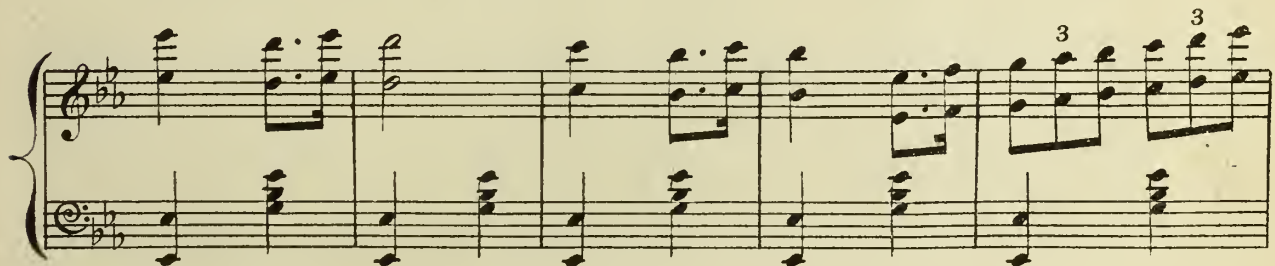
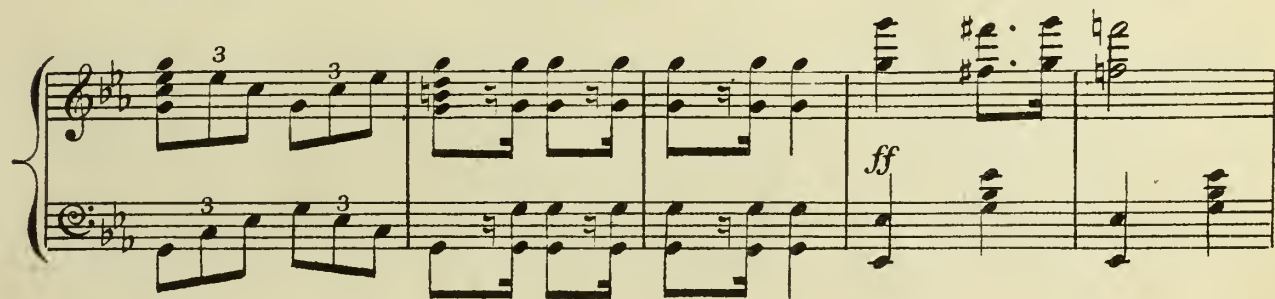
## ACT III.

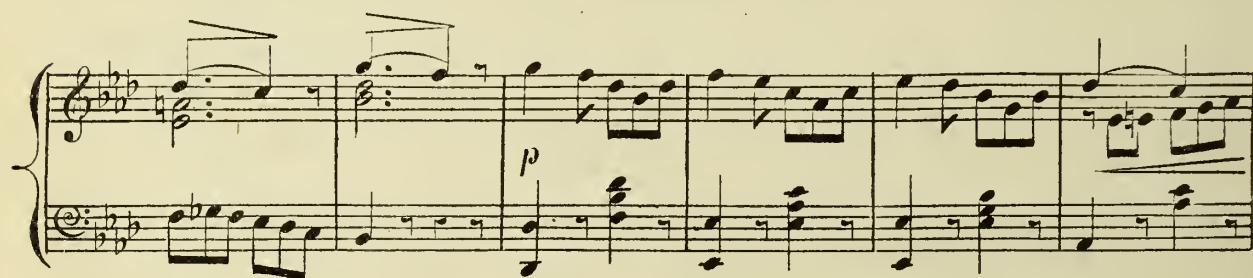
## TOREADOR MARCH.

*Tempo di Marcia.*

PIANO.

The musical score is for a piano accompaniment of a Toreador March. It is written in 2/4 time and the key of B-flat major. The tempo is marked 'Tempo di Marcia.' The score consists of six systems of music. The first system is marked 'f' (forte). The second system is marked 'ff' (fortissimo). The third system features triplets in the right hand. The fourth system also features triplets. The fifth system features triplets. The sixth system is marked 'p' (piano) and ends with a 'sfz' (sforzando) marking.





This page of musical notation, numbered 161, contains six systems of grand staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system begins with a forte (*ff*) dynamic marking. The notation includes various chords, triplets (indicated by a '3' over the notes), and a final section with a repeat sign. The music is written in a style typical of early 20th-century piano literature.

## CHORUS.

BOMBARDOS &amp; CHORUS.

*Moderato alla breve.*

PIANO.

TENORS

BASSES.

We has - ten

We has - ten

to the ren - dez - vous. Your plans by frank - ly sta - - -

to the ren - dez - vous. Your plans by frank - ly sta - - -

\_ ing You'll shew us what we ought to do, For or - ders  
 \_ ing You'll shew us what we ought to do, For or - ders

we are wait - ing Orders we're wait - ing Kind - ly by sta - ting What we should  
 we are wait - ing Orders we're wait - ing Kind - ly by sta - ting

do . . . . . Or - ders a - wait - ing Oblige us by stat - ing What we  
 What we should do Or - ders a - wait - ing Oblige us by stat - ing What we

BOMB:

I can't tell all, I'll tell you some, Then  
all should do.  
all should do.  
no more he - si - ta - tion; The time e - ventual - ly has  
come To save the Queen and na - tion And who's a -  
- afraid to re - - le - gate U - sur - pers to the

B. *p* shelf Yes to the shelf . . . . . Yes to the

TEN.

BASS. *pp* Yes to the

B. shelf . . . . .

*p* Then who's a - - fraid to re - le -

*p* shelf . . . . . Then who's a - - fraid to re - le -

B. Yes to the shelf . . . . .

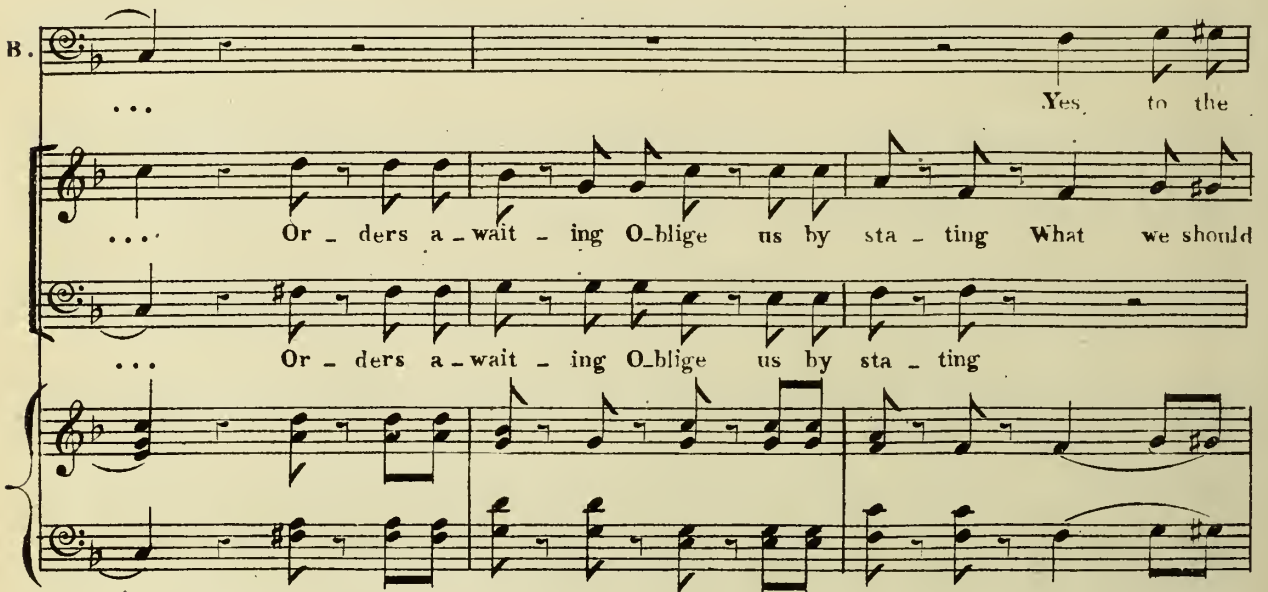
- gate U - sur - pers to the shelf . . . . . To help his

- gate U - sur - pers to the shelf . . . . . To help his

B.  Yes to the shelf . . . . .

sove - reign and her mate, And then to help him - self . . . .

sove - reign and her mate, And then to help him - self . . . . .

B.  ... Yes to the

... Or - ders a - wait - ing O - blige us by sta - ting What we should

... Or - ders a - wait - ing O - blige us by sta - ting

B.  shelf . . . . .

do . . . . . Or - ders a - wait - ing O - blige us by

What we should do. Or - ders a - wait - ing O - blige us by

B.

What we... all should do

sta - ting What we... all should do Yes what we

sta - ting What we... all should do

all should do Say what we all should

We all should do . . . . . We all should do . . . . .

do We all should do . . . . .

... We all should do . . . . .

*p/p* *sfz*

## MY PEASANT HOME.

## SONG. PEPITA.

PEPITA.

1. Mid  
2. The

PIANO.

P.

scenes of rus - tic peace The mind is rov - ing e'er, To  
mar - - ble Pa - lace fair With mas - sive sculp - tur'd grace, The

P.

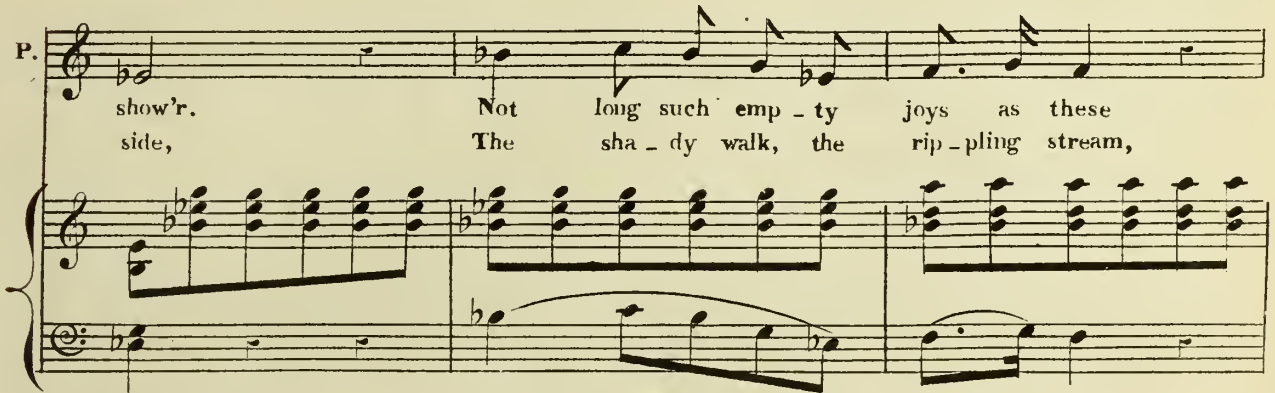
find a brief re - lease From the weight of queen - ly care, The  
smiling mask of care Could ne'er such joys ef - - face, A

P.

joys of pomp and state Are fleet - ing as the hour, . . . . .  
cot - - tage set.... with - - in A gar - den, which . . . . .

P. 

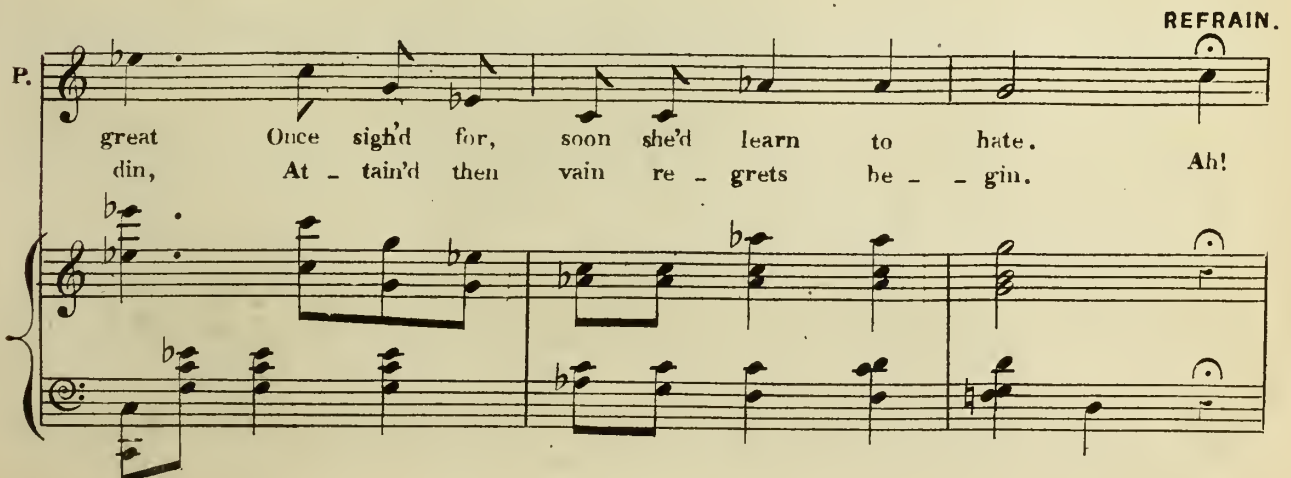
Ah me, Ah me, As transient as the  
Ah me, Ah me, The verdant coun - try

P. 

show'r. Not long such emp - ty joys as these  
side, The sha - dy walk, the rip - pling stream,

P. 

A sim - ple maiden's heart could please, The pleasures of the  
By which of wealth and rank I'd dream, Of bustling ci - ties

P. 

great Once sigh'd for, soon she'd learn to hate. Ah!  
din, At - tain'd then vain re - grets be - gin.

REFRAIN.

P. 

ra-ther would I spend my days In poor con-tent, than I would roam, The

P. 

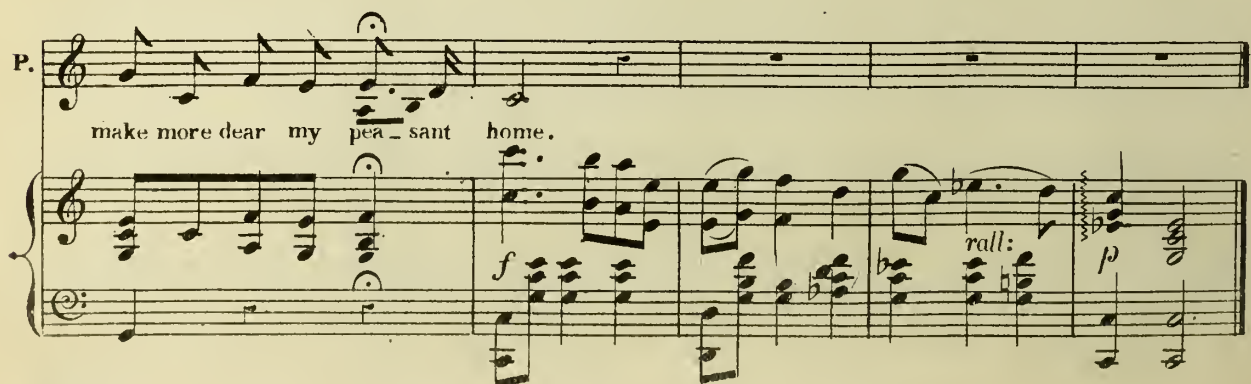
world, . . . whose change-ful ways . . . Would make more dear the

P. 

hap-py pea-sant home. Ah! ah! no wish have I the

P. 

world to roam, Its change-ful ways Would call back hap-py days, Would

P. 

make more dear my pea-sant home.

*rall:*  
*p*

## DUET.

INIGO AND PEDRILLO.

*Allegro Moderato.*

PIANO.

INIGO.

*f*  
Buy my nuts! they're hot all hot, Chestnuts roast - ed hot and nice!

PED. *f*  
Buy my drinks the wea - thers hot, Quite re - fresh - ing sweet and nice!

I. *f*  
Now then see what I have got! Feed and warm you in a trice

P. *f*  
Now then see what I have got! Le - mon - ade as cool as ice,

I. Try be-fore you buy the nuts I've got . . . Try be-fore you buy so

P. Try be-fore you buy the drinks I've got . . . Try be-fore you buy so

I. hot so hot . . . Famous far and nigh So hot one price...

P. cool why not . . . Famous far and nigh So cold and nice....

I. Glowing with a heat so nice.

P. As the Arc-tic seas and ice.



INIGO.

1. How the cou - ple hon - ey - moon - ing For a life - long joy pre - pare  
 2. Much the same the po - li - ti - cian When he's wait - ing for his turn

I. Linked to - ge - ther, from the spooning Not a mo - ment can they spare. Then its'  
 To at - tain some high po - si - tion, How with zeal he'll chafe and burn.

I. hot! all hot! all hot! PED:  
 But when ba - bies, duns, and du - ty Have ap -  
 But to what - e - ver they as - pire,.... Po - li -

P. - peared up - on the scene, Life ap - pears to lose its beau - ty; And love  
 - ti - cians as a rule, When they've got their hearts' de - sire,... General -

P. *f*

is not, what it has been And gets cool gets cool gets  
- ly be - gin to cool.... They get cool quite cool quite

P. cool.  
cool.

*f*

INIGO.


Buy my nuts they're hot all hot! Chest-nuts roast - ed hot and nice!

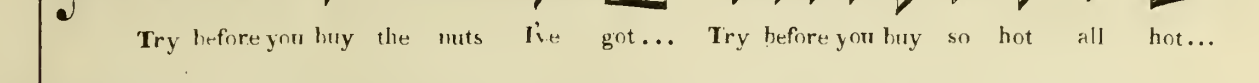
P. Buy my drinks the wea - thers hot Quite re - fresh - ing sweet and nice!

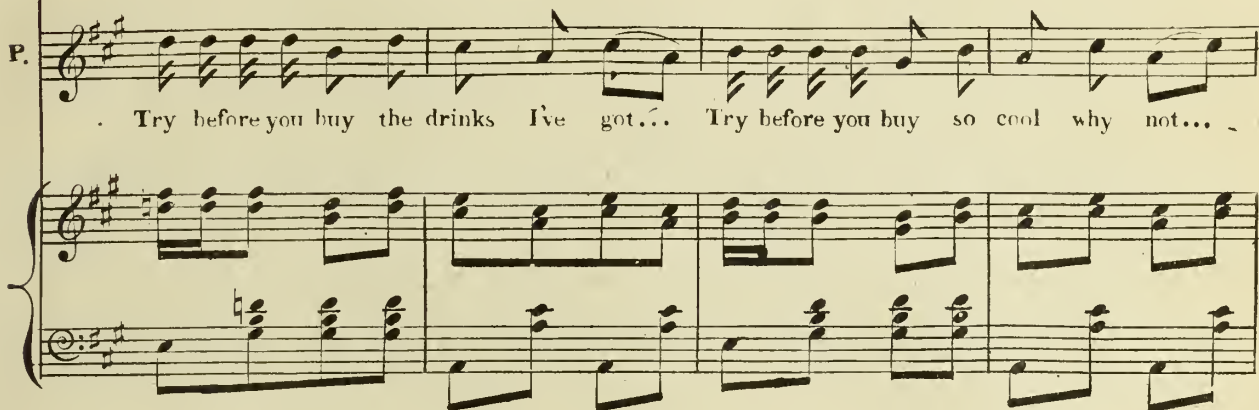
*mf*


I. Now then see what I have got! Feed and warm you in a trice

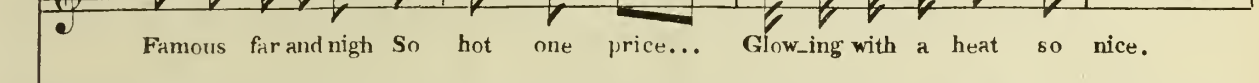
P. Now then see what I have got! Le - mon - ade as cool as ice

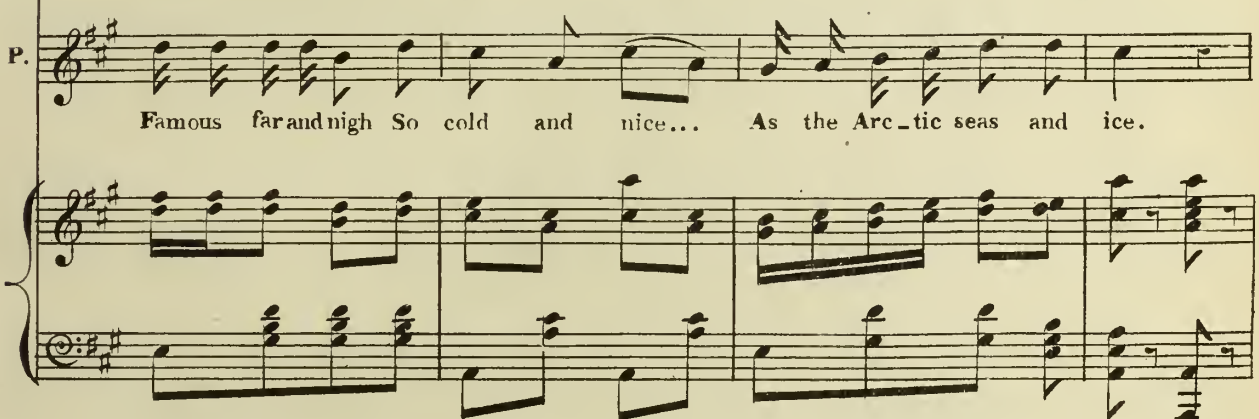
I.  Try before you buy the nuts I've got... Try before you buy so hot all hot...

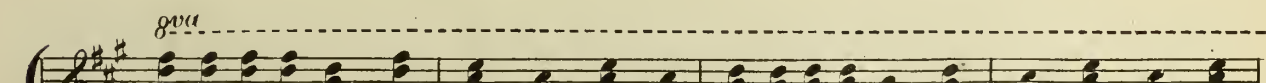

P.  Try before you buy the drinks I've got... Try before you buy so cool why not...

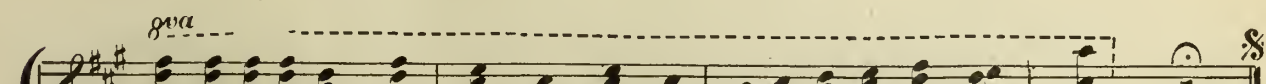
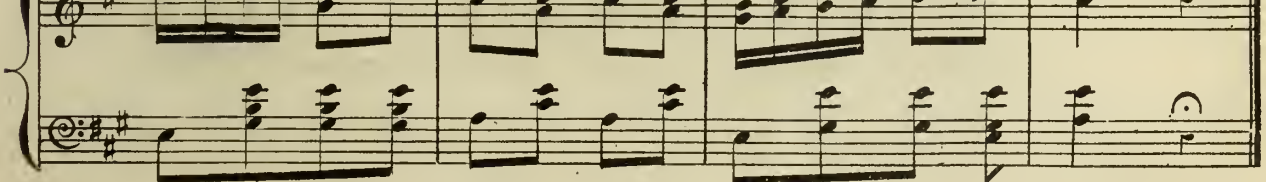


I.  Famous far and nigh So hot one price... Glow\_ing with a heat so nice.

P.  Famous far and nigh So cold and nice... As the Arc\_tic seas and ice.



*gva*  *f* 

*gva*  

## CHORUS OF FLOWER GIRLS.

*Allegretto.*

PIANO. *mf*

Fair - est of earth's at - tire, . . . . . Flow - ers we bring;

Ro - ses that do re - quire . . . . . No per - fect - ing

See on her pe - tal gleams Bright - ly the

dew Lone - - ly... tho' she seems She's not

fair - - er than you Lone - - ly.... tho' she

seems She's not fair - er than you.....

## ACT III.

## TOREADOR MARCH.

*Tempo di Marcia.*

PIANO.

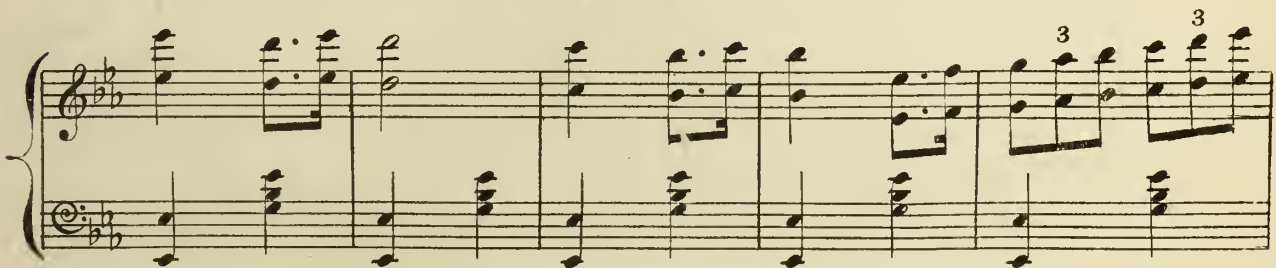
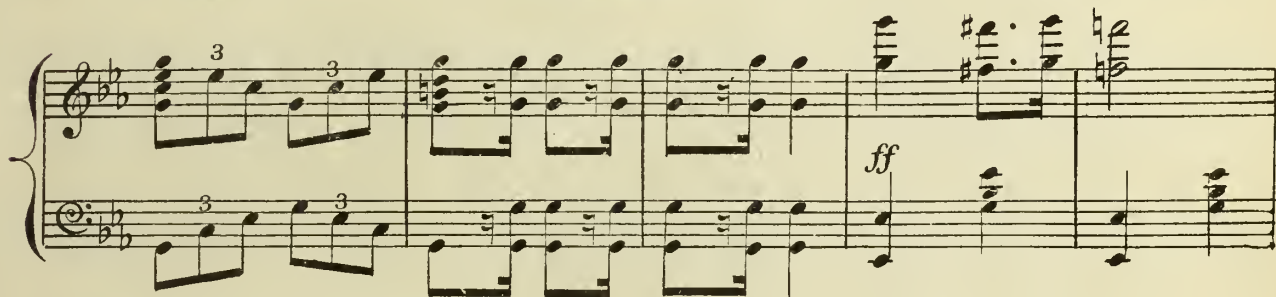
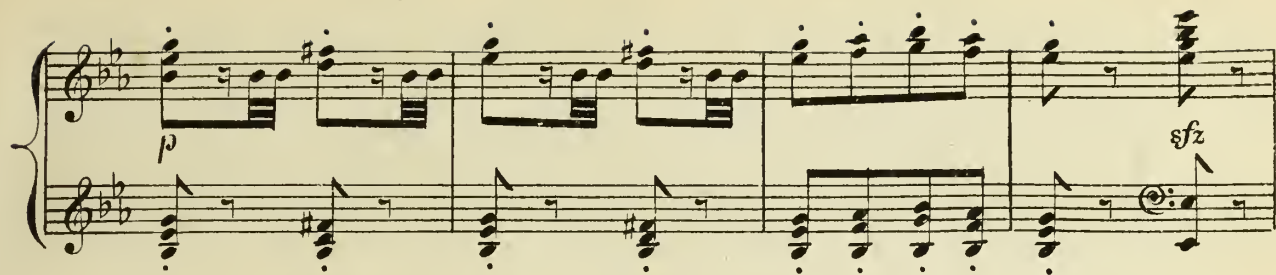
*f*

*ff*

3 3

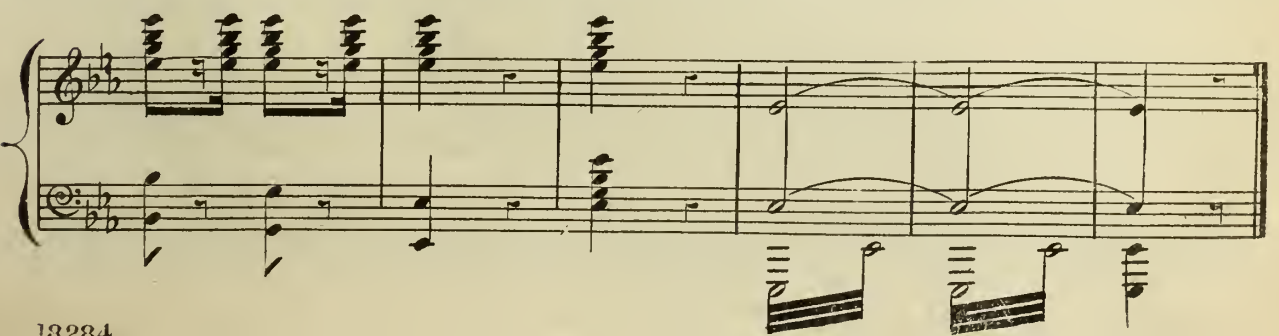
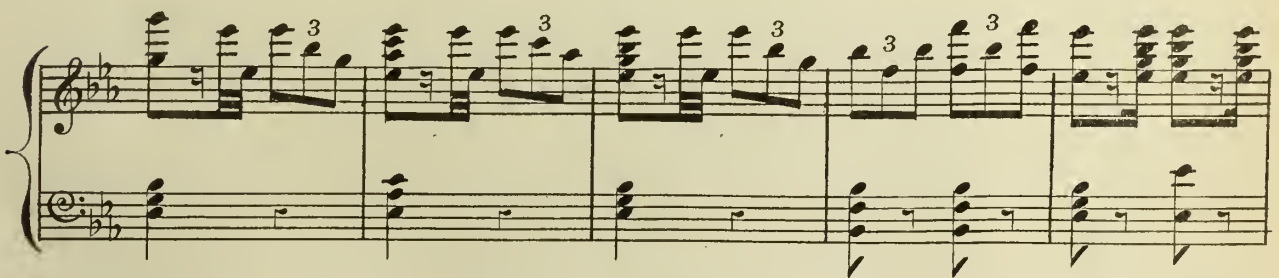
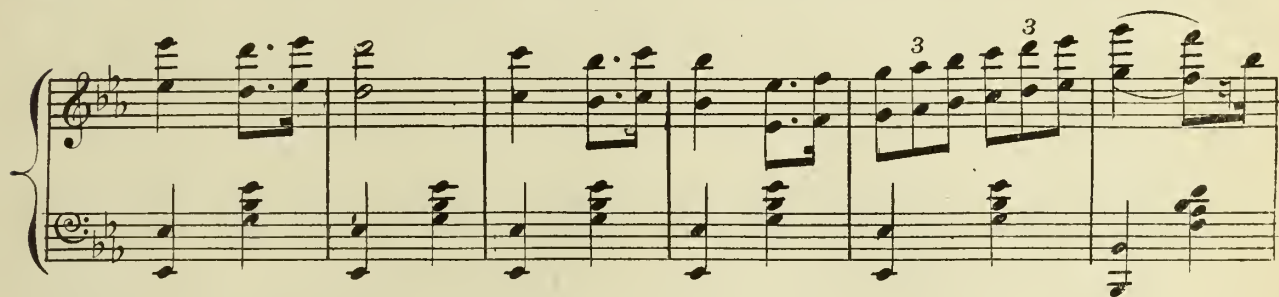
3 3 3 3

*p* *sfz*



This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical markings and dynamics:

- System 1:** Starts with the marking *dolce.* The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.
- System 2:** Continues the melodic and accompanimental patterns. It includes a repeat sign and a dynamic marking *f* (forte) in the bass clef.
- System 3:** Features a dynamic marking *p* (piano) in the bass clef. The melody continues with grace notes and slurs.
- System 4:** Includes a dynamic marking *f* (forte) in the bass clef. The accompaniment shows some chromatic movement.
- System 5:** Contains the marking *dolce.* The melody has a long, flowing line with many grace notes.
- System 6:** The final system on the page, ending with a double bar line and a key signature change to two flats (B-flat, E-flat).



## TOREADOR SONG &amp; CHORUS.

PEPITA.

RECIT.

PEPITA. *To - re - a - dors, I see you're rea - dy With cou - rage or... what for it*

PIANO. *mf*

*all*

*3* *3* *3*

*serves, .... Be ev'ry ath - - lete cool and stea - - dy And test his muscles, brace his*

*f* *3* *3* *3*

*nerves. .... Be ev' - ry ath - - lete cool and stea - - dy, And test his*

SOP: *f* *3* *3* *3*

Be ev' - ry ath - - lete cool and stea - - dy, And test his

TEN: *f* *3* *3* *3*

Be ev' - ry ath - - lete cool and stea - - dy, And test his

BASS. *f* *3* *3* *3*

Be ev' - ry ath - - lete cool and stea - - dy, And test his

*f* *3* *3* *3*

P. mus-les, brace his nerves. To raise your spi-rits e-ven more, When fear-ful

mus-les, brace his nerves.

mus-les, brace his nerves.

mus-les, brace his nerves.

P. lest the bull should gore, Call to mind, if you find Courage go at sight of foe, The song of the To-re-a

P. - dor.....

Yes, sing to us the fight be-fore The song of the To-re-a - dor.....

Yes, sing to us the fight be-fore The song of the To-re-a - dor.....

Yes, sing to us the fight be-fore The song of the To-re-a - dor.....

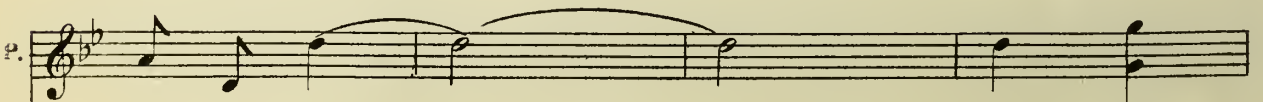
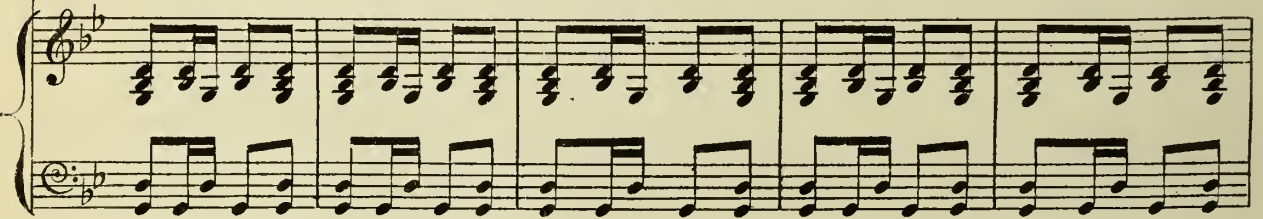
ff accel:

*Allegro.*

## PEPITA.



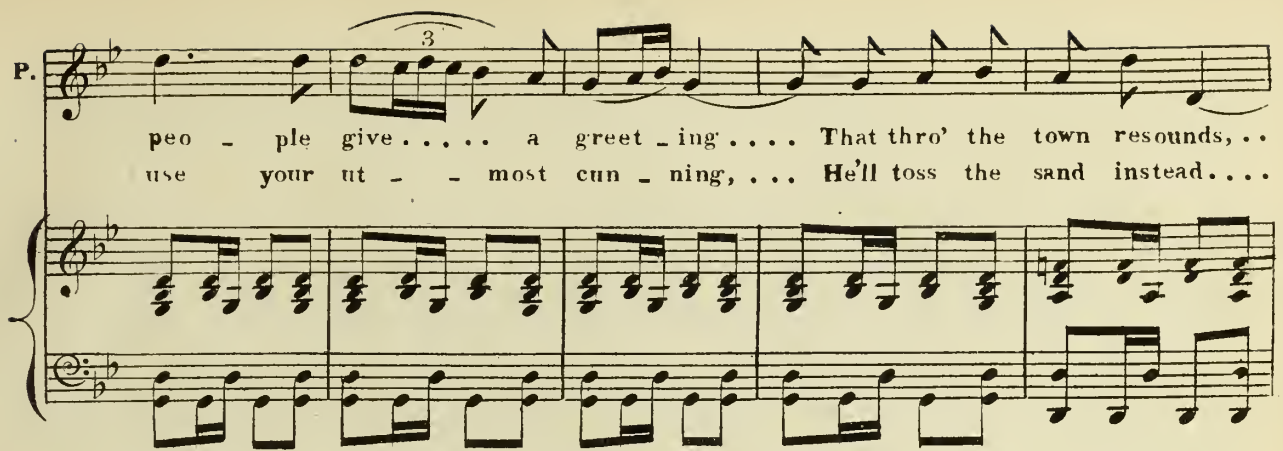
1. How the heart with pride..... is beat - ing, ..... As in the  
 2. See the bull is mad - - - ly run - ning ..... With fiercely



ring he bounds, .....  
 low - ered head! .....

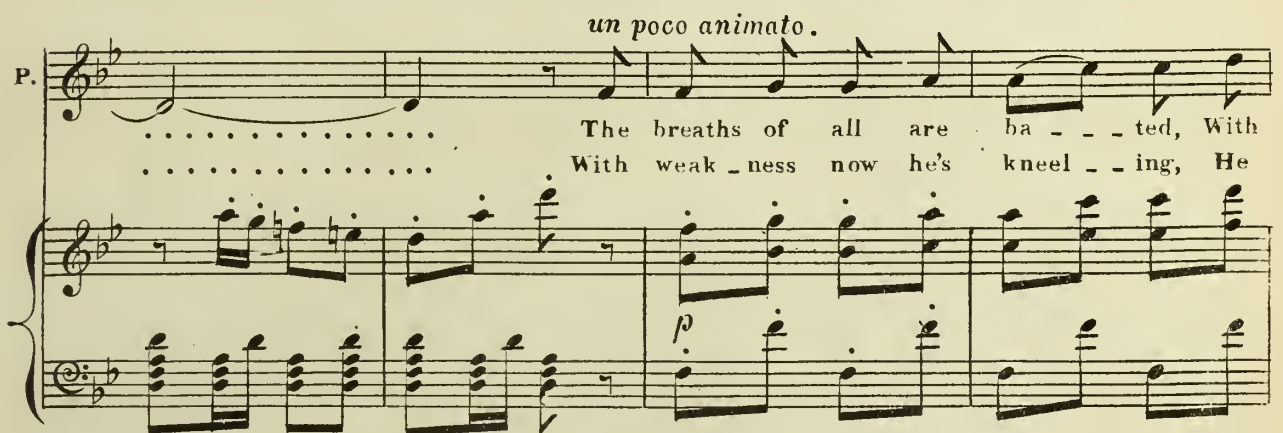
And the  
 Stea - dy,



P. 

peo - ple give . . . . a greet - ing . . . . That thro' the town resounds, ..  
use your ut - - most cun - ning, . . . He'll toss the sand instead . . . .

*un poco animato.*

P. 

..... The breaths of all are ba - - ted, With  
..... With weak - ness now he's kneel - - ing, He

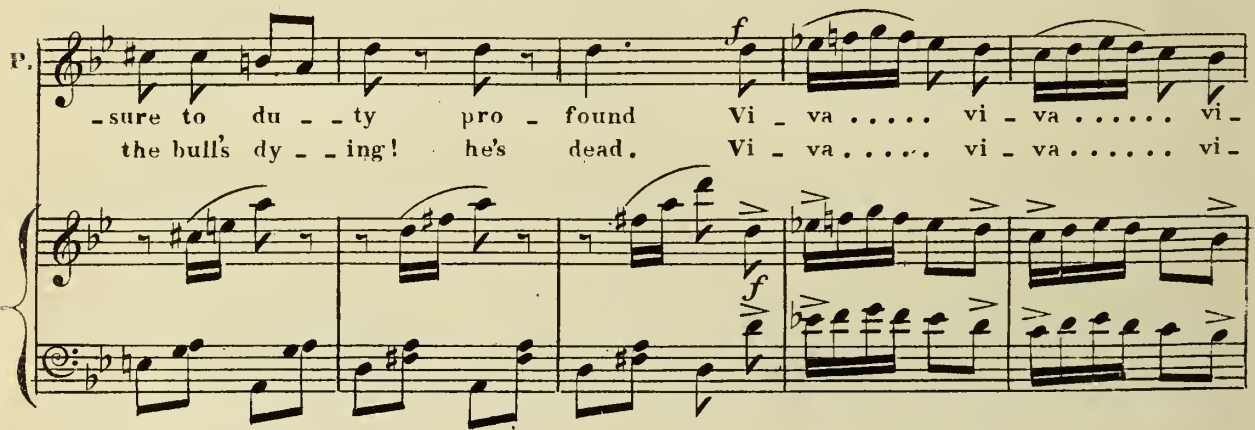
P. 

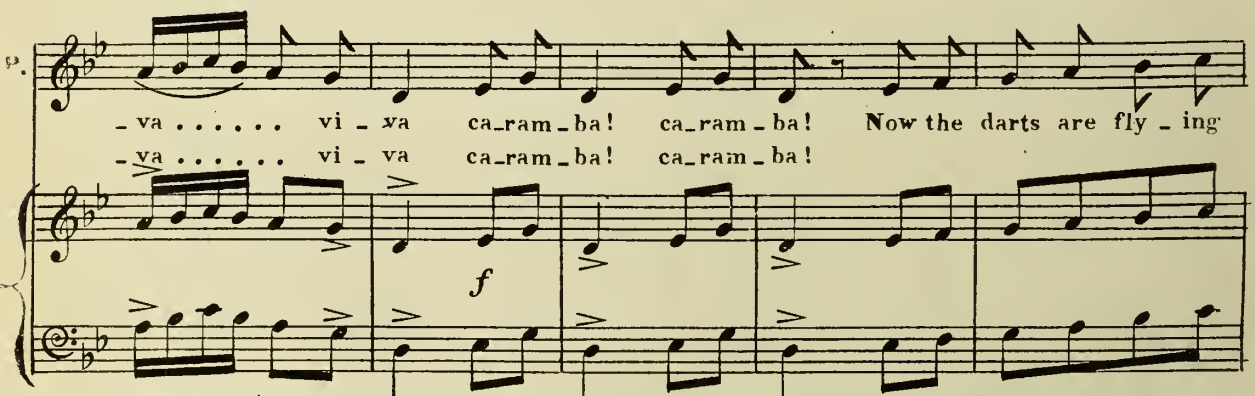
quick ex - cite - ment rare, The old re - ju - ve - na - - ted, And  
stag - gers to his feet, The horse - man round is wheel - - ing, Your

P. 

heed - less of their care O - i - la o - i - la . . . . oi - - la! . . . . .  
triumph make complete. O - i - la o - i - la . . . . oi - - la! . . . . .

P.  The dark eyes of beau - ty a - - bound, Give plea -  
No more skilful fly - - ing! in - - stead, At - - tack!

P.  -sure to du - ty pro - found Vi - va ..... vi - va ..... vi -  
the bulls' dy - - ing! he's dead. Vi - va ..... vi - va ..... vi -

P.  - va ..... vi - va ca - ram - ba! ca - ram - ba! Now the darts are fly - ing  
- va ..... vi - va ca - ram - ba! ca - ram - ba!

 fly - - - - - ing Forward,  
*f* *dim.* *p*

P. well done, Pi-ca-dor! Goad on, goad the brute still more, Pi-ca-dor, Pi-ca-

P. -dor, ah! take care, All eyes are straining, For the bull is coming

P. fast. Bra-vo! he is safe at last! To-re-a-dor be-ware!.... for-

P. -bear, ... for-bear, ... Let com-rade dan-ger share, take care, take care! take

P. *care.*

**SOP:** *f* Forward, well done Pi-ca-dor! Goad, yes, goad the bull still more! To-

**TEN.** *f* Forward, well done Pi-ca-dor! Goad, yes, goad the bull still more! To-

**BASS.** *f* Forward, well done Pi-ca-dor! Goad, yes, goad the bull still more! To-

-re - a-dor, be-ware, .... for-bear, ... for-bear, ... Let comrade dan-ger

-re - a-dor, be-ware, .... for-bear, ... for-bear, ... Let comrade dan-ger

-re - a-dor, be-ware, .... for-bear, ... for-bear, ... Let comrade dan-ger

share, take care, take care, take care!

share, take care, take care, take care!

share, take care, take care, take care!

1. 2.

*f*

PIANO.

*f*

*p*

*dim.* *pp*

## FINALE.

PEPITA &amp; CHORUS.

*Allegro Maestoso.*

PIANO.

*ff*

The first system of the piano accompaniment features a treble and bass staff in D major and common time. The treble staff begins with a half-note chord, followed by a series of eighth-note chords. The bass staff consists of a steady eighth-note accompaniment.

The second system continues the piano accompaniment. The treble staff has a half-note chord followed by eighth-note chords, with a flat (B-flat) appearing in the third measure. The bass staff continues with eighth-note accompaniment, also featuring a flat in the third measure.

SOP.

*ff*

Loud your voices raise, .....

TEN.

*ff*

Loud your voices raise, .....

BASS.

*ff*

Loud your voices raise, .....

The third system of the piano accompaniment continues the musical texture. The treble staff features a half-note chord followed by eighth-note chords. The bass staff continues with eighth-note accompaniment.

Great . . . . . the joys for - seen; . . . . .

Great . . . . . the joys for - seen; . . . . .

Great . . . . . the joys for - seen; . . . . .

Loy - al song of praise, Live long live the Queen! Live long live long

Loy - al song of praise, Live long live the Queen! Live long live long

Loy - al song of praise, Live long live the Queen! Live long live long

gva - - - - -

live the Queen.

live the Queen.

live the Queen.

*I<sup>o</sup> Tempo.* PEP.

And the reign of our Queen se - cure, All fears re - mov - - -

P. -ing, If with gracious in - dul - gence you're Kind - ly ap - prov - - -

P. -ing; To our mer - its pray be not blind, Doubts now ex - press - - -

P. -ing; And the roar of your plau - dits kind Don't be sup - press - - - *un poco rall:*

Don't be sup - press - ing

P. - ing Don't be sup - press - ing Don't be sup -

## INEZ &amp; PEP:

*a tempo.*

- press - - - ing . . . . . Then life will seem the bright - est dream Fit - ting

I. & P. on - ly for happ' - est fair - ies With joys I've plann'd you'll un - der - stand In the

I. & P. land of the grand Ca - na - ries.

SOP.

Then life will seem the bright - est dream Fit - ting

TEN.

Then life will seem the bright - est dream Fit - ting

BASS.

Then life will seem the bright - est dream Fit - ting

on - ly for happ - iest fai - res With joys she has plannd You will all un - der - stand In the

*piu presto.*

land of Ca - na - ries In the land . . . . . of the Ca -

*ff piu presto.*

- na - - - - ries In the land . . . . . in the

land . . . . . of the grand Ca - na - - - ries of the grand Ca -

land . . . . . of the grand Ca - na - - - ries of the grand Ca -

land . . . . . of the grand Ca - na - - - ries of the grand Ca -

na - - - - ries.

na - - - - ries.

na - - - - ries.

na - - - - ries.

na - - - - ries.

na - - - - ries.

